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The San Francisco Bay Guardian

SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA.
NOVEMBER 9 THROUGH 17, 1978 VOL. 13 NO. 3

THE NEW EARTH CONSCIOUSNESS

Special Books & Writers section. George Leonard and Theodore Roszak—
interviews with two explorers.

KRON SINGLEHANDEDLY 'CLEARS' MOSCONE, CERRELL/ HOWARD HUGHES
BURTON H. WOLFE ON ERROL FLYNN
SHOPPING THE SLOPES: PRICES AND PACKAGES
AT 15 SIERRA SKI RESORTS
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The San Francisco Bay Guardian

THE GUARDIAN BUILDING, 2700 19TH STREET, SAN FRANCISCO, CA 94110

"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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KRON PRESENTS A TELEVISION NEWS FIRST

Its team of reverse-investigative-reporters moves ahead of the FBI, federal prosecutors and the grand jury to "clear" Mayor Moscone of all Hughes bribery charges

BY BRUCE B. BRUGMANN

On Nov. 1, KRON television aired a remarkable report, read by anchorman John Hambrick on the evening news, that "pretty well shot down those charges that San Francisco Mayor George Moscone accepted a \$10,000 bribe from the late Howard Hughes," as KRON characterized its report.

The station promoted the report heavily on radio and on KRON in advance of the broadcast as the investigative story that would "clear" the mayor, and it made the script, put together by Andrew Welch, available to other media for pickup. The mayor's office got advance word of the favorable broadcast and put out the word for people to watch the show. The Associated Press monitored the program and put out a wire story with this lead: "An intensive investigation by station KRON turned up no evidence that George Moscone got a \$10,000 payoff from millionaire Howard Hughes, the TV station said Wednesday."

My. How did those aces at KRON, who once covered the Chickens' Ball in San Carlos and library openings in San Bruno to help a KRON subsidiary get cable TV licenses, come up with the investigative reporting scoop of the season? How could they try to deflate the story of their sister NBC affiliate, KNBC in Los Angeles, which first named Moscone? How could they knock down an FBI/grand-jury probe, conclude that Moscone is clean of all bribery charges, decide for themselves there is no case and put the word so grandly to all us hicks on the sidelines?

Well, KRON has come up with a new form of journalism, which I call investigative-reporting-in-reverse. It's marvelous, self-immolating stuff. The reverse-investigative-reporter does not have to be tough and hard-nosed, or work to push out the facts or even to go after political corruption. He just has to swallow whole the story of one side, take laundry schemes at

face value and accept stonewall defenses as reasons to probe no further. With KRON's reverse-investigative-reporting at work, not only would Spiro Agnew and Richard Nixon have served out their terms, but KRON would have announced their "clearance" early on in the game. How do you "clear" an FBI target before the FBI/grand-jury probe is completed? Aren't establishing guilt and innocence and determining whether a case is strong enough to proceed the work of prosecutors and grand juries and juries?

Apparently, a KRON reverse-investigative-reporter doesn't have these worries. He can just announce his Moscone-is-cleared conclusions, without saying where he got his information or presenting evidence, and ask us to take it on faith. More: if he doesn't have to present evidence for conclusions, then he doesn't even have to get his facts straight on the more objective parts of the presentation that can be verified. Let us dissect KRON's reverse-investigative-reporting in detail and lay it to rest once and for all. We begin with KRON's "facts."

KRON shows Moscone as saying, "I think it's time that they got down to proving where the favor was, and the favor, if it allegedly was done for Hughes Airwest, is simply not there."

Hambrick supports the mayor: "Once again, the evidence would seem to support the mayor's contention," he says. "This letter to the San Francisco Board of Supervisors in January 1976 outlines his support of airport expansion. It includes some very important conditions. Most notably, Moscone required the establishment of a bond-redemption fund. The fund forced the airlines to pay increased landing fees at the airport. It hit Hughes Airwest the hardest."

"Airlines are charged by the weight of their planes to land in San Francisco. Moscone's fund raised the fees from 40¢ per 1,000 pounds to \$1.03 per 1,000 pounds. Helping Hughes Airwest at the airport was the alleged purpose of the \$10,000 bribe. . . but . . . Moscone's fund cost Hughes Airwest more than a half-million dollars the first year the mayor was in office."

Then KRON shows a Hughes Airwest representative who says, "I'm not sure we were looking for favors, but we got more expenses."

Marvelous. A simply marvelous example of what happens when KRON's reverse-investigative-reporters swallow whole one side in a controversy. They make mistakes that invalidate their research and the thrust of their entire story. The fact is that Moscone when he was running for mayor came out strongly against airport expansion as one of his many anti-Manhattanization campaign pledges, but he quickly reversed himself after the election under extremely suspicious circumstances, which the Guardian and others criticized at the time.

KRON doesn't deal with this sudden reversal, nor with Moscone's retention of William Coblentz and William McDonnell as pro-expansion airports commissioners, nor with his buttressing of the expansionist position by appointing downtown's Mo Bernstein to the commission, but limits itself only to buying Moscone's alibi on special treatment to Hughes Airwest and actually reverses the facts on behalf of Moscone. To be specific:

Even under the new landing-fee rate, it's doubtful Hughes will wind up paying more than the other airlines, since the fees are based on the weight of the aircraft and Hughes Airwest flies DC-9s, as opposed to the bigger and much heavier 747s and DC-10s used by United and American, for example, which both have more flights than Hughes. Just where do you suppose KRON reverse-investigative-reporters caught the rumor that Moscone was pushing poor old Howard Hughes and his airline around at San Francisco International? Just how true do you think it is?

To the contrary, the evidence as laid out in the Guardian of Oct. 5, and by others, is that Hughes Airwest is the only airline at San Francisco International that conducts its operations from "split facilities," according to Emmett Smith, the airport's assistant deputy director for finance and administration. That means, Smith told the Guardian, that Hughes Airwest sells tickets and collects baggage at one counter in the Central Terminal but uses passenger gates on piers extending from both the Central and Southern Terminals. We put the question directly to Smith: "Is it widely known that Hughes has been dissatisfied with its facilities?" Replied Smith to the Guardian, "Sure, you could say that."

Smith also told the Guardian of Oct. 5 that Hughes Airwest was going to bene-



PHOTO BY JANET FRIES

With KRON's reverse-investigative-reporting at work, not only would Spiro Agnew and Richard Nixon have served out their terms, but KRON would have announced their 'clearance' early on in the game.

fit appreciably from the airport expansion now under way, since when it is complete, all Hughes Airwest operations will be conducted out of the same terminal building. In short, KRON didn't knock out the motive for the alleged Hughes payoff to Moscone. Instead, KRON made the motive all the more plausible because it retailed the mayor's case on this point and inadvertently demonstrated how weak and unconvincing it really is.

To nail the story down still further, I called Mitch Farris, KRON's news director, and went over each of the above factual mistakes or half-truths his reverse-investigators made on behalf of the mayor and asked if Farris could rebut them. He couldn't. And he said it was "quite possible" that KRON had erred on these points of fact.

Moscone's bond-redemption fund: Moscone did not propose the idea of the fund until groups like San Francisco Tomorrow pressured him into it, according to David Lilly, chairman of SF Tomorrow's airport committee. The fund was established as a pot of money,

paid out of increased fees, to be used in case the already outstanding general-obligation bonds at the airport couldn't be paid off out of operating revenues.

Moscone's "very important conditions": Sure, Moscone yielded under pressure to some minor conditions on his expensive program, but his conditions applied to all airlines equally and certainly didn't discriminate against Hughes Airwest.

Moscone's dreadful new landing-fee rate: Sure it's higher, but not just for Hughes Airwest. It went up proportionately for all the airlines. The fact is that Hughes has never paid more landing fees than other airlines. Last fiscal year, from July 1, 1977, to June 30, 1978, United Airlines paid the most (\$2,783,483), TWA was second (\$1,110,956) and American was third (\$960,220), according to the Airports Commission's tenant-by-account statement. During the same year, Hughes paid only \$390,367 and ranked 13th in overall revenue provided to the airport.

continued page 41

THE FBI INTERVIEWS TWO CITY HALL OFFICIALS IN THE HUGHES CORRUPTION PROBE

BY DAVID JOHNSTON

Two San Francisco city officials were interviewed on Oct. 31 by FBI agents in the FBI/federal-grand-jury investigation into whether former Supervisor Robert Mendelsohn and Mayor George Moscone secretly accepted funds from Howard Hughes interests, the Guardian has learned from sources familiar with the case.

Both Sup. John Molinari and Roger Mialocq, assistant to Budget Director Harvey Rose, were questioned. Both acknowledged to the Guardian that they had been interviewed by agents in the case.

Molinari, who is not a target in the investigation, declined to elaborate on his interview. He told the Guardian, "I have been interviewed by the FBI on matters pertaining to political corruption in California. I don't want to discuss any details that might jeopardize any public official who might be innocent."

At the budget director's office, FBI agents met briefly with Harvey Rose, who referred them to

Mialocq, his chief assistant. Mialocq, a former assistant property manager for the Airports Commission, told us the agents quizzed him for about 20 minutes on the expansion program at San Francisco International Airport, asking specific questions about the bond-redemption fund, landing fees and the airport's sublease of a Hughes Airwest maintenance hangar.

Mialocq told us the agents took with them two reports prepared by the budget director: a 1972 report on landing fees and a 1976 report advising the supervisors they could increase charges levied against the airlines to meet operating expenses.

Mialocq said the agents never mentioned or inquired into any public officials by name. However, their questions relate directly to the allegations made by James Wadsworth, an ex-Howard Hughes attorney and political operative, that as much as \$50,000 was laundered from Hughes interests to Moscone in return for Moscone's support of the airport expansion program at San Francisco International.

The original transaction allegedly took place in late 1975, when Wadsworth wrote a \$10,000 check to Joe Cerrell as a down payment intended for Moscone. Not long afterward, Moscone, who had previously opposed airport expansion, switched sides and supported expansion, accepting an increase in landing fees to help finance the bond-redemption fund to pay off already outstanding general obligation bonds.

While Molinari wouldn't discuss details, his interview took place amid increasing signs that investigators are intensively pursuing Mendelsohn as a target in the case. Molinari and Mendelsohn were the original appointees of the SF Board of Supervisors to the North Central Coast Regional Commission, which was set up under the Coastal Protection Act (Prop. 20) passed in November 1972. (Both Mendelsohn and Molinari were appointed by a vote of the supervisors in closed caucus.) Soon afterward Mendelsohn became the regional commission's representative on the state coastal commission until he was voted out in January 1977, primarily because of his string of votes in favor of the TransCentury/Potlatch development at Bodega Bay.

In February 1976, as a member of the state commission, Mendelsohn performed the multimillion-dollar favor for Howard Hughes interests that has become the focus of FBI/

grand-jury scrutiny. Mendelsohn made the motion and engineered the vote that, in effect, assured that the Hughes-owned Ballona Creek Wetlands would be taken off the list of properties the state commission was recommending to the governor and legislature for state park acquisition.

Recently, FBI investigators have reinterviewed members of the coastal commission staff who worked on the acquisition list. The agents have also listened a second time to tapes of the cru-

cial meeting when Mendelsohn made the Ballona Creek Wetlands motion and have interviewed former coastal commissioners, such as Fred Farr in Carmel. The grand jury in Sacramento has taken testimony from Pat Stebbins, a coastal commission planner, and Peter Douglas, the commission's deputy director.

At the time Mendelsohn made the motion, he was \$30,000 in debt to Joe Cerrell, who at the time had Howard Hughes as a political-consulting client. ■

AND NOW, CITY HALL'S SWEETHEART ASSESSMENTS FOR EMBARCADERO CENTER

BY DAVID JOHNSTON

Last Wednesday, Nov. 1, the Guardian broke the story of Warren Simmons's sweetheart assessment, which showed how Simmons used his Pier 39 lease to wangle a bargain-basement assessment on his property from the San Francisco assessor's office. We reported how Simmons used the assessor's former appraiser of downtown commercial properties, on the payroll of the appraisal firm of Recon Services, to snare a 1978 assessment of \$1.08 per square foot on Pier 39, when adjacent land has been sold recently for \$28 per square foot.

That same afternoon, the Examiner's Robert Hollis picked up the Guardian story, making the same point with additional evidence and adding that City Attorney George Agnost was going to look into the ease. The Chronicle picked up the story the next day and added (as did the Progress a day later) that Agnost had decided to take Simmons before the city's Assessment Appeals Board to attempt to force an increase in the Pier 39 assessment.

So far so good. But all three papers, in doing their Simmons stories, stuck carefully to the Pier 39 issue, limiting their focus strictly to Simmons's assessment. None raised the wider question with far more explosive ramifications, which we posed last week: "What other big property owners, operating with high-powered attorneys and appraisers, are getting similar low assessments?"

Assessor candidates Eric

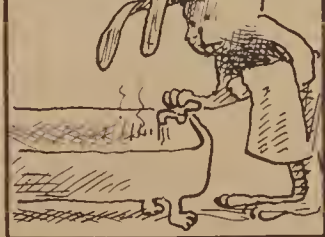
Moncur and Amy O'Brien, who both work in the assessor's office, made the issue of underassessments for downtown property owners cornerstones of their campaigns. Both charged repeatedly on the basis of their experience in the office that there are a lot of big downtown properties with low assessments. Meanwhile, Sam Duca, the Ex/Chron/Progress-backed candidate, claimed these properties were correctly assessed at full market value. Duca, of course, was the downtown candidate, who accepted contributions from everybody from Warren Simmons (whose low Pier 39 assessment Duca defended) to Walter Shorenstein of Milton Meyer, the property owner/management firm, and a host of other big downtown real-estate heavies who would lose substantial sums in taxes if their properties were ever reassessed upward.

But just in case Pier 39 isn't a sufficiently glaring example to raise the larger issue, let's take another major Recon Services client, the Embarcadero Center, the second-largest privately owned real-estate holding in San Francisco. Both Moncur and O'Brien contended this property was grossly underassessed, and our investigation confirms the point.

Embarcadero Center is a five-parcel project that consists of three highrise buildings plus a fourth that is planned but not yet built. Embarcadero One is 45 stories high; Embarcaderos Two and Three are 35 stories each. Embarcaderos Two and Three are currently assessed at \$60.3 million and \$62.5 million respectively, according to rec-

THE WHITE RABBIT

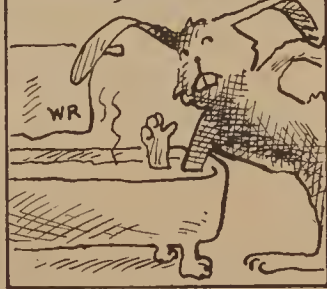
Now that the elections are over it's time to bury the hatchet.



the low assessors, the rent gougers, the realty manipulators and their captured press,



So, following KRON's example in clearing all corners,



and perhaps we may even give the benefit of the doubt



by David Omar White

let's exonerate Moscone and Mendelsohn, Howard Hughes and Simmons,



to David Omar White!





Embarcadero One, 45 stories high. This building is assessed at \$45.6 million—\$15 million less than the smaller Embarcaderos Two and Three.

ords on file at the tax collector's office. But Embarcadero One, which is ten stories higher than the other two, is assessed at only \$45.6 million.

If Embarcadero One were actually assessed at full market value, as it's supposed to be, its assessment would be much higher. In fact, using the assessment on Embarcaderos Two and Three as a guide, the proper assessment for each building in the complex ought to be about \$1.7 million per story. That means Embarcadero One ought to be assessed at around \$76 million, or about \$30 million more than it is now.

Amy O'Brien's campaign calculated that the three buildings in the complex were under-assessed a grand total of \$47 million under market value. O'Brien made this comparison: "That's like letting 1,000 homes worth \$47,000 each off without paying taxes."

We asked City Attorney Agnost whether he would review Embarcadero Center along with Pier 39 and open up the question of downtown assessments. He said he would not. Agnost maintained he was only moving on Simmons because Simmons had used his highly favorable lease to get a low assessment on extremely valuable public waterfront property. "It's not for me to draw invidious inferences from

Pier 39," Agnost told us. "How often private properties should be reassessed is a policy matter for the assessor. I'm not the assessor, and I can't do his job."

And so the case is closed, while Sam Duca takes over the reins at the assessor's office, promising to do no more than perpetuate the status quo, after claiming, in direct contradiction of the facts, that downtown is fully assessed, after excusing the \$71,000 underassessment on Mayor George Moscone's house, after defending the low assessment of Pier 39 and after demonstrating his willingness to bend over backward on behalf of the big property owners who have supported him to the hilt.

The situation boils down to this: the big commercial and corporate property owners who have reaped the juiciest benefits from Proposition 13 will continue to get their extra breaks from the assessor, who is willing to lop millions off the top of their tax bills. It means the city's neighborhoods will pay much more proportionally in taxes while being further drained of municipal services, while downtown continues to pay a lot less in taxes than it gets in services. And still the questions remain: who else is getting low assessments, and who is going to put pressure on the assessor to do something about it? ■

RON DELLUMS ENTERS THE CASE FOR PROFESSOR BRADFIELD

BY ART GOLDBERG

East Bay Congressman Ron Dellums has asked the U.S. Justice Department to investigate charges of racism and discrimination first filed against the University of California's Agricultural Extension Service (AES) by Dr. Robert Bradfield (see Guardian 9/28/78).

Noting that four minority AES employees had also filed civil rights complaints against the extension service during the past year, Dellums said, "The common thread suggests a pervasive pattern and practice of racial discrimination in this federally funded program which is improper."

In a letter to Assistant Attorney General Drew Days III of the Justice Department's Civil Rights Division, Dellums expressed his dissatisfaction with the previous investigation carried out by the U.S. Department of Agriculture, which said it had been unable to substantiate any of Bradfield's charges.

Dellums cited reports in the Sacramento Bee that disclosed, after a check of USDA files, that USDA investigators were instructed not to interview witnesses who could support Bradfield's assertions and that the USDA made a conscious decision not to look into Bradfield's allegations of discrimination. The Bee's articles, said Dellums, "tend to support Bradfield's claim that the investigation was a farce, and USDA blatantly avoided their responsibilities and acted as advocate rather than investigator."

Dellums also criticized USDA officials for not passing on the allegations of mail opening, administrative searches and surveillance to the Justice Department for possible criminal prosecution, even after AES officials had tacitly conceded that such actions had taken place. "It seems improper to me to neither review nor refer [to the Justice Department] such important civil liberties allegations, particularly when they are admitted," Dellums wrote.

Last April, the AES agreed to pay Bradfield more than \$95,000 on the mail-opening, surveillance and invasion-of-privacy charges he brought against it in a civil suit. As part of the agreement, Bradfield was required to withdraw the complaints of discrimination he had filed with the Department of Agriculture.

"The impression given by USDA was that since Dr. Bradfield has withdrawn the complaints...the whole civil rights matter should be dropped," Dellums said. "But enforcement of the Civil Rights Act is not up to Professor Bradfield. It would be monstrous if the USDA could avoid their responsibilities to investigate and enforce the Civil Rights Act simply because Dr. Bradfield has settled a tort matter [the civil suit] related to his own employment."

Each federal agency has a special division to monitor and investigate civil rights complaints. These divisions are in turn monitored by the Justice Department. The Compliance and Enforcement Division of the USDA's Office of Equal Opportunity carried out the non-investigation of Bradfield's charges. The failure to conduct a real investigation is not unusual. In a 1975 report the U.S. Civil Rights Commission wrote, "The Department of Agriculture has a history of operating and funding programs which have been discriminatory in services offered and in employment practices. Perhaps the most serious problems have been in the extension services."

"Private citizens who have been subject to racial and ethnic discrimination in extension programs have had to seek corrective actions through the courts, because the USDA has not taken effective action to require its recipients to come into compliance" with civil rights laws.

Another example of how the USDA investigates civil rights complaints can be seen in the way it handled the case of Linn Lee, a communications specialist at AES headquarters in Berkeley. Lee filed a complaint of racial discrimination in the AES this past April. She says she was not contacted by anyone from the USDA nor asked whom the investigators might talk to. As far as she knows, no one investigated her charges.

In September, she received a letter from the USDA, Office of Equal Opportunity in Washington saying it could find no evidence to substantiate her allegations of racial discrimination. The USDA said there were Asians employed throughout

the AES, and that the extension was involved in five programs designed to meet the needs and interests of Asian citizens, including participation in an Asian Health Council Fair and cooperative work with the Chinese Commission on Aging.

However, the USDA report appears to be based almost totally on information furnished by AES officials in Berkeley. The Guardian has ob-



Robert Bradfield, the battered professor at Cal.

tained a draft of a report that the AES sent to the USDA in June. Of the five programs cited by the USDA, four appear in the AES draft. What the Department of Agriculture report does not say, however, is that the AES has hired less than half the number of Asians it should have hired to comply with USDA affirmative-action goals. In short, as in the Bradfield case, the Department of Agriculture whitewashed the AES's apparently discriminatory policies.

Lee filed her complaint after she was fired by the AES despite more than a year of satisfactory job performance. The AES had decided to give her job to a white male who had resigned to seek other employment and then wanted to return. A UC hearing officer later ordered Lee rehired and compensated with back pay.

The USDA's apparent willingness to let the AES do as it pleases, even in violation of federal law, makes Dellums's call for a Justice Department investigation of the AES all the more important. In particular, Dellums wants Justice to investigate the AES's failure to deliver services to minority groups, especially in the Los Angeles area. The Department of Agriculture has been funding a program to improve minority nutrition for over ten years, but according to Bradfield, few AES nutritional services ever reach blacks, Chicanos or Asians. ■

JAMES SWEENEY DENIES HIS DEVELOPER CONNECTIONS TO THE END

How a major loophole in the Political Reform Act lets candidates conceal their contributions

BY ART GOLDBERG

"I am not the developer candidate," James Sweeney, then a candidate for the East Bay Municipal Utilities District (EBMUD); told the Berkeley Democratic Club on Oct. 12. "I don't want to cement up the whole world."

Running in Ward 4 (Berkeley-Oakland) against environmentalist Helen Burke, Sweeney maintained that he was running because Burke was trying to turn the water district into a land-use agency. "Water—Not Politics" was one slogan of his campaign.

But financial statements filed by the Sweeney campaign and interviews with his campaign staff show that Sweeney was definitely the candidate of the building industry. Of the \$3,440 raised by Sweeney

through Oct. 30, \$2525 had come from contractors or people who would benefit from increased construction activity in the East Bay. Burke, during her term on the board, had waged a strong campaign to cut water subsidies to suburban developers and fought against a plan that would allow more development in the Oakland-Berkeley hills.

The Building Industry Political Action Committee of Walnut Creek contributed \$1,000 to the Sweeney campaign, and the Associated Contractors Political Action Committee of Alameda County gave \$500. William Downing of the Rhodes-Jamieson Cement Co. of Berkeley, Oakland and Pleasanton also contributed \$500, while the Alameda County Building and Trades Council kicked in \$350.

Smaller contributions came from Bissel & Kern, a San Lean-

dro engineering firm, Tractor Equipment Sales of San Jose and American Erox/Pipe Division of Hayward.

By not filing until Nov. 1, five days after the reporting deadline, Sweeney was able to keep these contributions from the Guardian until after the election. And through a gaping loophole in the Political Reform Act of 1974 (Proposition 9), he can hide the bulk of his contributions until the next reporting date, which is Jan. 31, 1979.

In his Nov. 1 financial statement, Sweeney reported contributions of \$3,440 but expenditures of \$9,920. Most of the \$6,480 difference was advanced by Bruce Raful of San Francisco, Sweeney's campaign manager. Printers rarely do work for political campaigns on credit, since it is nearly impossible to collect from defunct campaign committees.

Carl Mack, the treasurer of the Sweeney campaign, told the Guardian that most of the money to pay Raful had come in between Oct. 30 and Nov. 6, but he declined to say who the contributions were from. Proposition 9 requires only that contributions of \$1,000 or more that arrive between the last reporting date and election day need to be reported. Contribu-

tions of less than \$1,000 do not have to be reported until the following January.

"Frankly, I've been encouraging Sweeney to pick up as many \$950 contributions as he can," Raful said in an interview the day before the election. "It's perfectly legal under Proposition 9." Asked whether he expected most of the money he had advanced Sweeney to be paid by builders and contractors, Raful replied, "That's an accurate conclusion to draw."

Burke's financial statement shows that she raised more than \$7,000 by the late October reporting deadline, most of it in contributions of less than \$50. However, she told the Guardian she believed she would raise and spend close to \$9,000.

In another EBMUD race, Oakland insurance broker Frits Brevet, who, like Burke, was endorsed by the Political Action Coalition for the Environment (PACE), outspent incumbent EBMUD board president Jon Reynolds by \$4,532 to \$2,519 in Ward 3 (Oakland-Piedmont). Reynolds, an industrial real-estate developer, raised no money at the start of the campaign, but Brevet's strong effort forced him to scramble. On Oct. 26, the Building Industry Political Action Committee of

Walnut Creek sent Reynolds a \$1,000 contribution.

A major problem with the financial-reporting provisions of Proposition 9 is that they allow candidates, especially in local races, to keep the sources of their funding hidden for too long. According to a spokesman for the Alameda County registrar of voters, the registrar's office waits until five days after the Oct. 26 reporting deadline before sending a registered letter to those candidates who have not filed.

The candidate then has five days from receipt of the letter to file. Thus, a candidate could file on the day before the election and still comply with the law. He or she could also procure loans and then pay them back with contributions of less than \$1,000 collected after the filing deadline. The voters would never know who those contributors were until the following January.

This concealment process would be more difficult in statewide elections, since larger sums of money are needed. Furthermore, arrangements for TV and radio time and large newspaper ads must be made relatively far in advance, so that money has to arrive earlier to be effective. ■

ASK DR. SCHOENFELD

VICTIMS OF DRUG LAWS AND OTHER MALADIES



BY EUGENE SCHOENFELD, M.D.

Dear Dr. Schoenfeld: I read with interest your article on suicide. Most of the literature on suicide is technical, dry and boring. In my opinion, the best book on the subject is *The Savage God* by A. Alvarez. He goes into the history, myths, literature, psychology and technology of self-destruction.

All I can say is that from your article, I know that you have given it some thought. Please read *The Savage God*.

Sympathetically yours,
—M.S.

ANSWER: I wrote the article because I've known three people

who jumped from the Golden Gate Bridge. Hopefully I won't know any more. Perhaps your recommendation will help someone. Suicide isn't high on my list of priorities but I will read the book.

Dear Dr. Schoenfeld:

I am enclosing copy #4 of the National Park Service alternative newsletter *Thunderbear*. Within is an article related to your efforts on decriminalizing marijuana. I thought you might be interested.

P.J. Ryan, Editor

ANSWER: *Thunderbear* proposes that marijuana cultivation "be made the exclusive monopoly of the native American Indians and Hawaiians and that a

tax be levied on the production of said marijuana for the benefit of the Land and Water Conservation Fund for the purchase of recreation lands on a local, state and Federal basis."

Thunderbear also notes that the United States and 100 other countries signed a treaty prohibiting the cultivation of marijuana for sale by any of the signatory countries, "including such civil rights champions as Nicaragua and the Soviet Union," and thinks we might reconsider our commitment to this treaty. So now we know about Smoky the Bear.

I believe all drugs should be decriminalized.

The drug laws have claimed two more victims. A young woman was killed and her seven-month-old child injured on Sept. 11 when their car was broadsided by a police car running a red light on its way to a minor drug arrest in Greenbrae, Calif. The child received only minor injuries because it was strapped into an infant seat. The suspect possessed less than one ounce of marijuana and was released without charges. Patrolman Steven Odetto was

arraigned on charges of vehicular manslaughter. He was the second victim.

Dear Dr. Schoenfeld:

I have a friend who has chronic myelogenous leukemia. She is going to undergo a bone marrow transplant. Her brother will be the donor.

How often is this procedure being done for leukemia victims? Is it successful at all? And how exactly is the procedure done and how long is the hospital stay? This friend means the world to me, and I want to learn more about her illness.

ANSWER: Bone marrow transplants are fairly common procedures in leukemia and other blood disorders. Like other organ transplants, bone marrow transplants are most successful when conducted between close relatives, preferably identical twins.

The bone marrow is usually extracted from and replaced in large bones like the pelvis. For the donor, the procedure is a bit painful but not very dangerous. Your friend's brother won't be hospitalized very long. How long your friend will be hospitalized depends on her condition and the

success of the transplant. Why not discuss all of this with her physician or yours? I wish the best for all of you.

In my column of Oct. 26, I referred to Mr. Ken Kappel as an "associate" of Andrew McNaughton, the Godfather of Laetile. Mr. Kappel objects to this characterization. Instead, he informs me, he has spent the last three years "investigating" McNaughton and Laetile.

The Southern Medical Review (71:83-84, 1978) reports the second known case of a person spontaneously voiding a bullet. An 18-year-old male was shot with a .22-caliber bullet that lodged just above his pubic bone. X-rays showed the missile lying at the base of the bladder. Six days later it plinked to the bottom of a urinal. In San Francisco someone would likely have bitten the bullet.

Dr. Schoenfeld welcomes your questions. Write to him at the Bay Guardian, 2700 19th Street, San Francisco, CA 94110.

I. F. STONE IN BERKELEY

The conscience of American journalism talks about press freedom, Proposition 13, the Kennedy assassination and Thucydides



PHOTO BY ROSE SKYTTA

I.F. Stone: If you go into journalism, "raise hell. It's better to reach a few people with the truth than millions of people with crap."

BY ART GOLDBERG

IF. Stone, for years the lonely voice of dissent and independence in American journalism, visited Berkeley recently to talk about two of the major passions of his life: freedom of thought and ancient Greek history. Although it has been seven years since he stopped writing, editing and publishing *I.F. Stone's Weekly*, the gregarious, slightly built man with the thick wire-rimmed spectacles displayed the same bold insight, quick wit and independence of mind that made his slim newsletter so influential in the Fifties and Sixties.

Characteristically, this legend among newspapermen declined to stay at a hotel or with faculty members during his stay. He asked instead to spend his week on campus among "ordinary students" and lived with his wife Esther in an undergraduate dorm just off Telegraph Avenue, eating his meals with students who hadn't been born when he began exposing the deceptions of the Cold War and the abuses of the McCarthy era.

He was brought to the campus by the political science department and the Institute of Interna-

tional Relations, nominally to talk about the Jeffersonian tradition in American life. But in his talks, answers to questions and informal bull sessions with students, he discussed everything from Proposition 13 to the Kennedy assassination.

Professor Michael Rogin, who helped arrange for Stone's visit, said Stone was invited because "he kept alive the tradition of dissent and truth telling in our politics when that was very badly needed." Stone was one of the first journalists to discover that Lyndon Johnson and Robert McNamara were deliberately deceiving the American people about Vietnam, and hardly an issue of the *Weekly* went by in the late Sixties without some new revelation that Stone had plucked out of an obscure transcript or partially censored report.

It is not surprising, then, that he spent much of his time here extolling the virtues of a free press. "No society without a free press is any good," he told an overflow crowd in one of UC Berkeley's largest lecture halls, who had chosen to listen to him rather than see Jane Fonda in person and on film a few hundred yards away. He said that although he has been a radical and a socialist since boyhood, he has always

been a liberal and a Jeffersonian, too. "Jefferson," he noted, "gave newspapermen a primary and a fundamental role in a free society and gave the press a dignity and a status it enjoys nowhere else in the world today."

He decried efforts in the Soviet Union, Eastern Europe and the Third World to muzzle and control the press, and he noted that not only are Russian newspapers abysmally boring but the general populace doesn't believe them anyway. He pointed out that when Hungarian workers rebelled in the Fifties, and when Polish workers rose up in the Seventies, one of their first demands was for a free press. "It's inspiring to see the rise of young dissidents and the circulation of typewritten leaflets and books," Stone said. He emphasized that Germany had no parallel to the Jeffersonian tradition when Hitler came to power in the Thirties.

"In the U. S. we still have the right to debate and spit in the eye of the government if we want to," he noted. "Yet in many periods of our history, the greatest enemies of freedom of thought have been the American people themselves." He cited the mob actions that drove Abolitionists from many towns and cities in the 1830s and '40s and the vio-

lent treatment accorded to the "Wobblies" in the early part of this century.

"The cause of freedom has to be refought in each generation," Stone declared. "Everyone is for freedom of speech—for themselves." When the question comes up of allowing others with whom we sharply disagree the right to speak freely, he said, we often find reasons for not allowing them to do so.

He quoted former U. S. Supreme Court Justice Louis Brandeis's statement that "freedom is not for cowards" and added that if we don't take the risks of freedom, we run the risk of stagnation. He said that social change always causes problems, and that even Plato was afraid of change. "New ideas always look subversive," Stone said, "but one man's subversion is another man's progress."

He observed that unless governments regularly allow the underprivileged and the discontent to speak their minds, they usually find the need to increase their security apparatus and secret police agencies. A lack of a free press keeps governments out of touch with what is happening among their own people. He thought that one reason China's Cultural Revolution was so turbulent was that Mao Tse-tung and his associates really had no idea of the discontent bubbling beneath the smooth surface of Chinese society.

He also pointed out that the Russian Czars were unable to stop the Bolshevik Revolution despite one of the largest concentrations of secret police the world had ever seen until then. "There are no real secrets in the world," Stone said, "and you don't understand what is happening in your time by peeping through keyholes. The assessment of events requires intelligence. History is not a job for voyeurs."

He remarked that Vietnam was a perfect example of how secret police agencies can mislead governments and said that private citizens who read their newspapers thoroughly and carefully are often better informed than the government officials who are privy to secret documents. He said the reports of local American officials on the

scene in Vietnam were so watered down and changed by intelligence-agency bureaucrats that presidential advisers frequently got bad information. "The job of the secret police," Stone said, "is to tell the boss that everything is okay."

At one point, he reported, President Kennedy called in Major General Melvin Krulak to ask him if the general's reports referred to the same war Kennedy had been reading about in the *New York Times*. But despite Kennedy's skepticism about the military's information, Stone said, he exerted considerable pressure on the *Times* and had reporter David Halberstam transferred to Poland, although Halberstam later won a Pulitzer Prize for his Vietnam reportage. Krulak was later promoted.

Stone said the U. S. is now better supplied with secret police agencies than any other country in the world, with the exception of the U.S.S.R. "We have secret police agents coming out of our ears," he exclaimed, and described the situation as a "cancer" growing within the country. He said there were 12 publicly identifiable federal intelligence agencies operating at present and that they are nearly impossible to control. He said he didn't believe Congress would ever be able to properly supervise them and described them as a "state within a state." The only legitimate role the CIA should play, he said, would be to evaluate the reports gathered from other intelligence agencies. He denounced the CIA's role in assassinations, murders and dirty tricks overseas and predicted that they would come back to haunt us at some time in the future.

Stone also assailed the FBI's habit of leaking information on its political enemies to congressional committees and members of the press. He said that in the Fifties, when the Justice Department did not have enough evidence to indict people it thought might be "subversive," the FBI often leaked detrimental information about them to the House Un-American Activities Committee.

Despite his impassioned defense of a free press, Stone turned

continued next page

THOUGHTS OF A JEFFERSONIAN RADICAL

continued from previous page

thoughtful when asked about the case of New York Times reporter Myron Farber, who was jailed recently when he refused to turn over his notes on a murder case to the trial judge. "It's a conflict between two constitutional rights," Stone said, "the right to a fair trial and the right to a free press. When a man is on trial for his life, I'm not sure I'd push confidentiality that far."

He said Farber's case was different from that of another Times reporter, Earl Caldwell, who had successfully resisted government attempts to look at his notes on the Black Panther Party. "It was in the public interest to have a reporter that the Panthers trusted, so the country could understand their grievances and deal with them. Caldwell knew nothing that the police weren't already aware of," Stone stated.

Although he still makes his home in Washington, D.C., Stone, now 70, had some strong opinions on Proposition 13. He blamed Gov. Jerry Brown for not distributing the state surplus to small homeowners, who he said had real grievances. He accused Brown of wanting to wait to distribute the surplus until he

ran for president. This, he said, allowed the "big guys" to take advantage of the situation to get themselves more tax loopholes.

When I asked him to assess the current situation in the Middle East, he took a deep breath, looked at the clock, and said, "At this hour I get time and a half for that." Stone, who is Jewish, had been smuggled into Palestine with survivors of the Nazi death camps in 1946, two years before the state of Israel was formed, but he has often been critical of the Israeli government. After some prodding, he put the blame for the lack of a settlement on Israeli Prime Minister Menachem Begin.

"Begin is still balking against a fair and decent compromise," Stone said. "He is unwilling to give the Palestinians a state of their own, which is what the Israelis already have. I hope President Carter brings him to heel."

Nevertheless, Stone was not overly impressed with the president. "He's what you get when you allow a naive conservative millionaire to pose as a barefoot boy populist. It's not a great compliment to the American electorate."

The man who had spent a lifetime unearthing the secret machinations of government offi-

cials became impatient when he was asked if he believed the Warren Commission Report on the Kennedy assassination. "First of all," he replied, "I don't believe Castro had a thing to do with it. Secondly, if it was a right-wing plot [as several leftist critics have implied], why didn't the right use it as an opportunity to stage a big witch hunt against the left? Thirdly, where the hell was John F. Kennedy such a great liberal that any conservative would want to shoot him?"

"Basically, Kennedy was a conservative. An enlightened Tory. His father was great friends with Henry Luce [the founder of *Time* magazine]. If you believe there was a conspiracy to kill him, you have to believe in three concentric conspiracies. One, that there was a plot to kill Kennedy; two, there was a plan to kill his slayer; and three, a plot to hush it all up. There is nothing to indicate that Earl Warren, who was an eminently decent man, would go along with such a coverup."

Stone said he is currently researching Greek history because he has always been interested in it, and because his concern about freedom of thought led him back there. "All of our ideas come from there," he said. "If you

want to understand Angola, read Thucydides. The domino theory, all the old follies, they're all in Thucydides. The discotheque, by the way, is the best example of Dionysian frenzy I can think of."

He said he plans to produce a book on his research, but he appears to be in no hurry to get it out. "I've set myself a very strict deadline," he joked. "It has to be done by the Tricentennial." He still contributes articles to the *New York Review of Books* and other publications and is frequently invited to spend periods of time as a visiting "scholar" or lecturer at various universities. Before flying out to Berkeley he had spent several days at Harvard where, he complained, he had been forced to stay with a group of "hot shot students"; hence his request to stay with undergraduates here.

Turning back to the media, Stone said the alternative press had often played an important role in American life, noting that the Abolitionists had to set up their own newspapers in the 19th century, and the underground press did a good job of bringing young people information about Vietnam during the Sixties, which he described as a "wonderful generation, one of

the best youth generations this country has ever produced." At the same time he denounced the alternative media for promoting the drug culture, but he added that he nevertheless still likes rock and roll music.

Stone seemed pessimistic about the future of the world. He pointed out that all our spending on armaments has only made us less secure, because now both the Soviets and the U.S. have weapons that can cross oceans and cause massive destruction in 15 minutes. He said he saw no solution to the arms-control problem.

"It was terrible to see Europe after the last war," he said, "but after a nuclear war, will people sick from radiation have enough energy to rebuild?" He said it was an issue most Americans don't want to face.

When I asked him if he had any advice for people contemplating a career in journalism, he replied, "Don't." Then he added, "If you do go into it, raise hell." He said he thought it was better "to reach a few people with the truth than millions of people with crap."

With that he excused himself, saying he had to meet a professor who was going to teach him how to decline Greek verbs. ■

GIVE A CHRISTIAN



A PAGAN PUBLICATION FOR X-MAS



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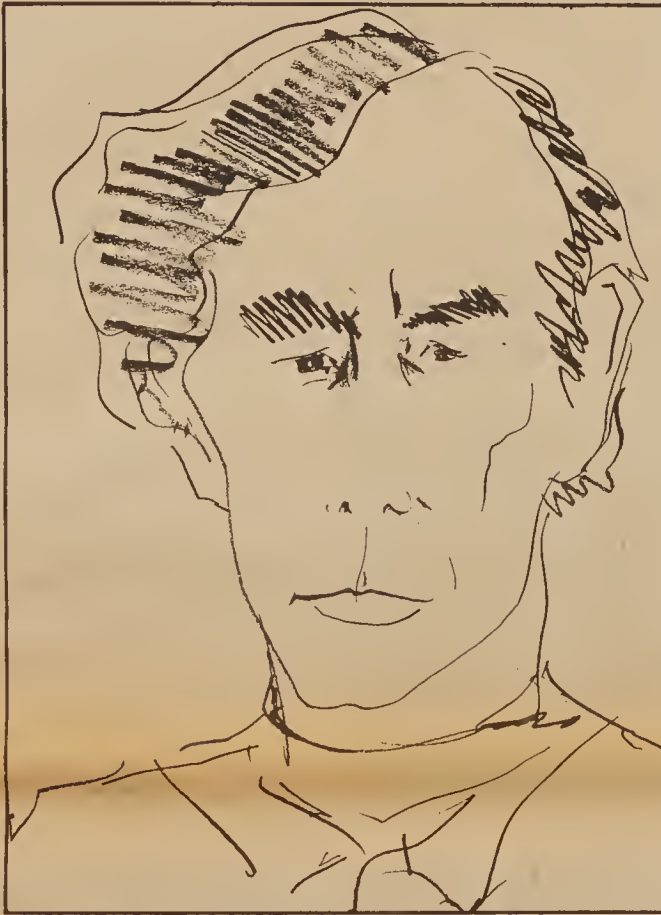
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ECOLOGY & THE MIND—TWO FUTURISTS TUNE IN ON THE COSMIC WAVELENGTHS



Theodore Roszak: the enemy is bigness.

BY STEPHANIE MILLS

George Leonard and Theodore Roszak, two authors living halfway around the Bay from one another, have written new guidebooks of the so-called "new consciousness" movement, works that explore the relationship between human society and the larger cosmos in our times. Roszak's book is *Person/Planet: The Creative Disintegration of Industrial Society* (Anchor Press, 347 pp., \$10.95); Leonard has written *The Silent Pulse: A Search for the Perfect Rhythm That Exists in Each of Us* (Dutton, 202 pp., \$8.95).

The two authors have little in common, except *zeitgeist*—a shared spirit of the times. Roszak is an academic, a teacher, a historian. Leonard is a journalist, a teacher, a chronicler. Both write well, both synthesize a rich variety of material in their books. Both have daughters and serve herb tea to interviewers. Roszak is thoughtful, soft-spoken and tinged with melancholy. Leonard is questing, voluble and excited.

Roszak has given us *The Making of a Counter Culture*, *Where the Wasteland Ends* and *Unfinished Animal*; Leonard, *Education and Ecstasy*, *The Transformation* and *The Ultimate Athlete*. This was my first encounter with them. I was expecting mumbo-jumbo from Leonard and trenchant analysis from Roszak. I may have been wrong. *Person/Planet* was right, yet frustratingly incomplete. *The Silent Pulse* altered my way of looking at the world.

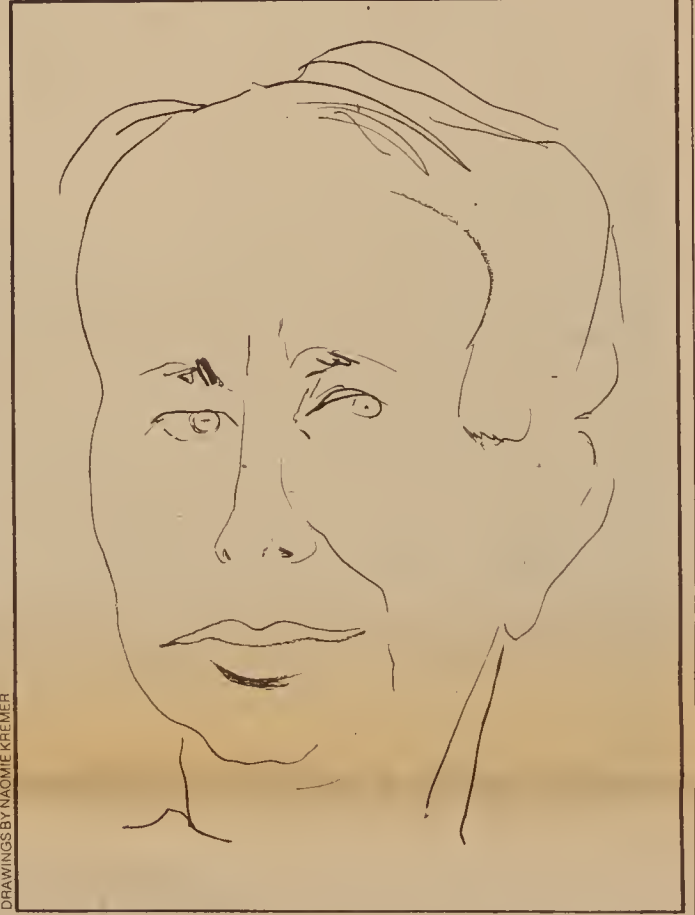
The thesis of *Person/Planet* is that "the needs of the planet are the needs of the person. And, therefore, the rights of the person are the rights of the planet." Furthermore, "both person and planet are threatened by the same enemy. *The bigness of things*. . . . The same inordinate scale of industrial enterprise that must grind people into statistical grist for the marketplace and the workforce simultaneously shatters the biosphere in a thousand unforeseen ways." In this, Roszak is not merely echoing E. F. Schumacher's "small is beautiful." It is important to state

that decentralism and smallness are "necessary but not sufficient" qualities of a more integral and sustainable life on the planet. As Roszak pointed out during our interview, "smallness provides the opportunity for personalism but won't guarantee it." Most of what Marx decried was taking place in small-scale sweatshops employing appropriately modest technology.

Personalism is inspired by the human potential. It is the conviction that every one of us has a "sovereign right to self-discovery" and also to a true vocation, work that is "honest and useful" and "a real contribution to human need." These new rights are impossible under urban industrialism. Thus Roszak is proposing "a Taoist anarchy, an organic commonwealth of all peoples, beings, entities and existences."

Because of their peculiar attitude toward any concentration of power, anarchists are never very popular, and Roszak is no exception. For his championing of the rights of the person, he has been excoriated by uptown critics who evidently have no faith that the innocent mysteries unfolding within each of us may be good and should be allowed to flourish. His metier is contemporary history. Roszak discerns this emergence of personalism in "positive" and "negative" phenomena. The "negative" phenomena, however, are part of the "creative disintegration." The upswing in truancy, the decline in worker morale, the increase in industrial sabotage, the impossibility of raising a conscripted army, the shattering of modern marriage and the cynicism with which we regard institutions bespeak an unwillingness of persons to conform to the machine-tooled roles assigned them in the design of an industrial society.

Among the "positive" phenomena are the growth of situational networks—"small bands of kindred spirits" who "work at strictly local involvements and *ad hoc* projects," dropouts who sample new religions, simple living and personal growth. In Roszak's analysis, there is no Movement but rather a "mosaic," a myriad of causes, "a style of dissent that has been fiercely determined to *particularize* people." People are working out their liberation "as blacks, Latinos, Native Americans, women,



George Leonard: the wonders of natural rhythm.

kids, students, old folks, dope addicts, convicts, homosexuals, transsexuals, mental patients. . . ."

"Clearly," he writes, "there is no single ideological formulation that can corral such a rich and often tragic variety of human experience." (Since this is bad news for leftist ideologues as well as for the urban-industrial complex, Roszak is taking a lot of heat in the deadly, doughty pages of East Coast intellectual journals.)

Other positive manifestations of the personalist spirit, according to Roszak, are the explosive growth of the new therapies (which the aforesaid critics are wont to label "groin spasms" and "narcissism") and the existence of the helping professions (such as social work), even in the bowels of the very bureaucracies bent on crushing personality. Doubtless his critics would call the helping professions "reformist," impediments to accentuating the misery that will lead to the revolution of the masses. But in Roszak's view, no massing of persons, whether for industry or revolution, is justifiable. We

are moving toward an era where the distinct and irrational need of each person to be unconditionally who she or he is must be admitted: "All people are born to be persons. . . . Persons come first before all collective functions."

The task of an author who "tries to give voice to an ideal that's struggling to be heard on the scene" is never an easy one. As Roszak observed, when the ideal of human equality began to be broached two centuries ago, it was regarded as vulgar and dangerous by the intellectual elite.

Now that equality is widely acknowledged to be a right, along comes Theodore Roszak to say that equality and equalization are insufficient to the human—and planetary—purpose. Rationalists who cannot imagine how personalism might look in practice call it vulgar and dangerous.

Roszak is hurt by such criticism. "I wish they would respect the possibility that something new is happening," he said.

There is little to disagree with in *Person/Planet*. It is written

continued from previous page

with conviction (which pervades every page) and feeling (which is frequently tragic). What's wrong with the book, then?

Part of the problem may be that Roszak is writing for his critics, with a density and sensibility that they might respect for a moment before drawing their knives. But *Person/Planet* is no invitation to a celebration of personalism. Roszak too is trapped, self-consciously, in a world he never made.

Leonard swoops through galaxies and electrons, surfing a quantum wave through time and space. Roszak is bound to the planet and to the democratization of the vision quest.

Roszak's sense of ecology is weak. There is far more person than planet here, and the planet underlines many of his points better than persons do. In a book that presumes to state an organic connection between the needs of the person and the needs of the planet, there is no biology, only pollution, little intuition of the rich particulars of the web of life that can instruct us in the rightness of diversity and evolutionary destiny as no manifesto possibly can.

Although the planet is graced with infinite variety, Roszak is content to deal with it as though viewed from outer space, seeing the air, the oceans and the surface of the land as part of a giant system able to control temperature, the composition of the sea and the air and the pH of the soil, to create an optimum condition for the survival of the biosphere, exhibiting "the behavior of a single organism, even a living creature."

If the Earth in aggregate is one being, then we can establish a personal relationship with it, in the way of the Goddess religions that feminists and others are now rediscovering, reviving and recasting. This spiritualism isn't a bad way to begin, but it would be an oversimple way to end, particularly if *Person/Planet*'s scenario of the devolution of cities through land reform and a restoration of an agrarian economy is realized; more particulars are needed. In a strict ecological sense, pastoralism has been as much a disaster for the planet as industrialism has been. (For a richly informed statement of that case, read Paul Shepard's *The Tender Carnivore and the Sacred Game*.)

★ ★ ★

George Leonard's *The Silent Pulse* is a "philosophical specu-

lation on the interplay of the individual and the universe at the submolecular level." It tunes in to the music of the spheres and the pulse of the soul. Perhaps because Leonard is not a scholar but a journalist, he feels free to romp through fields of inquiry where Roszak fears to tread. Leonard spent more than 20 years writing for *Look* magazine and got into the habit of tendering up ideas to millions of people in the heartland of the United States. He became an early and enthusiastic chronicler of the human potential movement, somewhat to the disgust of his colleagues in New York, who felt he had gone off the deep end in nut-box California.

He who laughs last laughs best, and George Leonard is not short on joy. He's confidently at the center of the universe, as you are too if you follow his reasoning.

Silent Pulse begins by citing research that suggests that rhythmic entrainment, a sharing of rhythm, is at the core of interpersonal relationship. Then the body is dissolved, with a mention of the diaphanous nature of our molecules, atoms, electrons and their interiors: "As we move closer to the nucleus, it too begins to dissolve. It too is nothing more than an oscillating field, waves of rhythm." Leonard talks about the electromagnetic quality of sensory information and of the sense organs themselves.

Moving right along, and resolving a problem that has been troubling philosophers for centuries now, Leonard writes, "When we look at a human individual as a series of rhythmic patterns or wave functions, summed up as a single wave function or inner pulse, then the dualism of mind and body dissolves. The body can then be seen as one manifestation of the inner pulse. . . . Mind as memory is seen as another manifestation. Thus separating mind and body is theoretically as well as practically impossible."

Building up to the keystone imagery of *The Silent Pulse*, Leonard makes a pass at psi research and its implications for the mind-matter dichotomy and begins a lyrical tour of the newly demilitarized zone between physics and consciousness. During our interview, I suggested that it's staggering to comprehend that much fundamental unity in the world. In response, Leonard spun out an explanation of the concepts of holonomy and identity, which, he hopes, will be the book's unique contribution to our thinking:

"I think what I have kind of mediumistically been able to do,

because that central chapter just forced itself on me, is a reconciliation between the Eastern ideal of unity, with no distinctions whatever, and the Western ideal of the individual.

"The Eastern idea that there is only a unity—that the whole universe is one, and that this world itself is illusion, is maya—is very familiar and has a kind of religiously and philosophically satisfying ring. But I fear that it's allowed people to ignore social problems in this world—the starving masses, pain and suffering, all of that is mere illusion; the job of the adept, the yogi, is simply to go into the cave and meditate and achieve that *samadhi*, or perfect unity with the one. The problem is that that is short-cutting the play, the *lila*, to use another Sanskrit word. To bypass the *lila*, I think, is like being a spoilsport. You're not going to play the game. But there is a world, there is a planet, there is suffering. To deny that to me seems, um, mischievous.

"The West has suffered from the opposite extreme in not seeing the unity and always seeing the individual as perpetually at war with the environment, with nature, with other people. Of course, that causes a lot of individual unhappiness and tyranny—war, colonialism, the kinds of things we did to the Indians in this country. . . . But what I tried to do here—this is not a philosophical treatise, it's a speculation—I showed that the old Eastern idea that the universe is a whole net of jewels, wherein every jewel reflects all the other jewels, that the whole universe can be seen from any other point in the universe, has received some surprising validation in the idea of the hologram. [A hologram is a laser photograph that contains a three-dimensional image throughout. Any fragment of a hologram, when illuminated by a laser, will reproduce the entire image, albeit with some loss of resolution.] I've come up with the term *holonomy*, to mean the quality of being hologrammatic.

"On the frontiers of our own Western science, we now see the possibility that the whole universe is a probability wave hologram, and that some information about all the universe is contained in every part of the universe—especially in an entity as complex as a human being, there's a lot of information about the whole universe, about all the past, the present and some of the future.

"Actually, we do, to some extent, know everything that's happening in the universe, that has happened in the universe. We know it, not through any of

our senses, but through the very structure of our being. Now does this mean that we can conceptualize it or say it aloud or picture it? No. Because our central nervous system is simply not complex enough to deal with expressing it. And our language is certainly not complex or exquisitely organized enough to be able to express the whole thing. But nevertheless, it is there structurally. I call that holonomy.

"There are all sorts of qualities that each individual has that are totally unique in the entire universe. There's DNA—that's the ultimate. I'm calling this identity. There is an identity that makes each of us a unique point of view on the whole universe.

"Now this quality of holonomy, that is, being one with the universe, can be expressed as a quantum wave function. That doesn't mean we can actually write the equation out, because we don't have enough paper, but theoretically such a wave function does exist.

"Identity, this thing that makes you exactly you, can theoretically be expressed as a quantum wave function also. One nice thing about the idea of identity as a wave function is that if you really are a certain distinctive rhythm, if that which is essentially you is a wave function and a series of

If the Earth in aggregate is one being, then we can establish a personal relationship with it, in the way of the Goddess religions that feminists and others are now rediscovering, reviving and recasting.

resonances, a pulse, then you can say that your body, your mind as memory, your mind as intellect, your spirit, your whole life and your afterlife would still have that pulse. A pulse like that is much more lasting than flesh.

"What I call perfect rhythm is the interplay between identity as expressed in the context of a human being and holonomy as expressed in the context of a human being, both of which can be expressed as a pulse.

"I'm simply speculating that that interplay is going on all the time within you, and that it is perfect, and that if you get in touch with it and everything is flowing, everything is working just as it should be. You can really look at things beyond space and time in terms of these wave functions and say that a human individual is a context, a weaving together of the whole

universe, and that the distant galaxies are woven together in that context—so identity is the multiplicity of the world and holonomy is the unity."

Mumbo-jumbo? Maybe you had to be there, entrained by his enthusiasm. Or, having read it verbatim, you might wish to read the book, which besides illuminating that fundamental human paradox of unity in diversity provides anecdotes describing the experience of perfect rhythm in ordinary lives, speculations on "Intentionality and Power" and "The Intention of the Universe" and a moving summation that includes an account of Martin Luther King's preaching in Atlanta in 1961.

Finally, because George Leonard is a teacher as well as a writer, there is an appendix that provides some centering exercises to enable you to find your own perfect rhythm.

A little bit of knowledge is a dangerous thing, some say. But it's better than no knowledge at all, and sometimes it turns into poetry. Leonard is adept at making graceful Tarzanic swings through a jungle where the lianas are ideas. His research, presumably, is solid, and he checked out his "mediumistic" physics of universal consciousness and identity with a physicist friend, Saul-Paul Sirag. I'm inclined to trust this work because it offers something quite beautiful—a possible adventure in the human potential that, as he says, "will make the winning of the West seem pale by comparison."

Nevertheless, Leonard may find himself assailed by the scientific orthodoxy, just as Roszak finds himself harried by a critical orthodoxy. Both authors are imbued with a sense of miraculousness of the person and a desire to set that sense in an organic context. Both are writing at a time when the past centuries' visions and explanations are wearing out and facing, in Roszak's phrase, "creative disintegration." Both are daring to propose radically different relationships between the person and the cosmos. Leonard swoops through galaxies and electrons, surfing a quantum wave through time and space. Roszak is bound to the planet and to the democratization of the vision quest. In the future, we may reflect on their explorations and find that they have beggared our mechanistic probing of the solar system by venturing into the immaterial frontier of the human spirit. □

Stephanie Mills is a member of the board of directors of the Farallones Institute and a freelance writer.

SCIENCE FICTION: MEANWHILE, BACK AT THE FUTURE

BY MARTA RANDALL

Several years ago, *Galaxy* Magazine used to run an advertisement on the back cover of each issue. The ad generally went something like this:

YOU'LL NEVER SEE IT IN
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Guns blazing, Bat Durston thundered into the small western town and... Blasters blazing, Bat Durston thundered into the star cluster and...

The advertisement went on to say that *Galaxy* published science fiction, not futurized westerns. The point was well taken.

Science fiction (or, as it is now increasingly called, speculative fiction) began as pulp literature and to a great extent has remained a step-child of mainstream fiction. It had and continues to have its versions of Bat Durston and various intergalactic baddies busy doing and being done unto in the classic Western mode. This is not to say that the field has been at any time totally devoid of works of merit and thought, of awareness and wonder, but the pulp image has nevertheless remained, decked in its tribal finery of seven-legged monsters ravishing brass-bound maidens.

This external image has, however, become increasingly divorced from the internal realities of the genre. Granted that Bat and his cousins are to one extent or another still with us, the main thrust of science fiction, as a written field, has tended more toward an introspective and considered speculation on the present and the future; a way of thinking, a mode of consideration that could be useful above and beyond the considerations of the genre of science fiction, but which is being smothered before we've yet had a chance to use it.

Since the Industrial Revolution, Western culture has stood uneasily on the brink of a series of uncertain futures. Each time we think we have discerned the chasm and have made efforts of varying success to cross over, another chasm opens before us, and we teeter again. What we face this time is a biological revolution that may yet outstrip, in its implications, anything we have seen before. Cloning, research into recombinant DNA, work with viruses, extra-uterine

conceptions and innumerable other areas threaten to change our daily lives and the nature of the society in which we live. We have already begun the process of redefinition, of weighing and judging our past cultural and moral positions, and in doing so

we have tried to look, uncertainly and blearily, into the future, have tried to alert ourselves both to pitfalls and benefits before we actually encounter them. We have been engaged in speculation, and in science fiction there exists a tool to facilitate this speculation.

The concern of science fiction is the future. At its best this concern is reflected not in a genre of borrowed plots and hackneyed images, but in a

careful extrapolation of the present into a version of the future, a contemplation not only of technical innovation but of the effects of and responses to such innovation. It is not enough, for example, to say that there will be widespread cloning in our future—one must look to the cultural and personal effects of such cloning. It is not enough to say that the biological revolution may land us in a place where changing one's sex is as

common a procedure as having one's teeth capped. Were it possible, simply and infallibly, to pick the sex of one's children, would we live in a world preponderantly male or female or neither? Why? If so, what are these repercussions likely to be?

These and similar speculations are the stuff of science fiction, and their conception and exposition gives us a tool for thought, a pre-existing mode

continued next page



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continued from previous page

through which we can look at the changes in our lives and attempt to evaluate them. The tool exists and is being buried once again under a blaze of blasters as Bat Durston goes conquering galaxies in his trusty spaceship, Old Paint.

A LOBOTOMIZED BAT

I walked past a paint store the other day and found, displayed in the window, a roll of *Star Wars* wallpaper. Never mind the implications of waking up in the morning to a room decorated entirely with Chewbacca and Darth Vader—the important point is that the motion picture has attained such popularity as to inspire as permanent a thing as wallpaper. My son informs me that the stores were crowded with *Battlestar Galactica* paraphernalia within a week of the TV show's first screening. And, of course, *Star Wars* and *Galactica* have become the currently accepted definition of science fiction.

Not only is the stuff, in essence, Bat Durston with blazing blasters, it's not even accurate Bat Durston. Bat, despite his other failings, was at least constrained not to commit the more glaringly obvious scientific blunders. Bat would never have made the Kessel run in 12 parsecs, because his editor would probably have told him that a parsec is a unit of distance,

not speed. Obviously no one ever bothered to tell this to Han Solo. Nor would Bat have announced that the enemy ships were 30 microns away and closing. Bat would presumably have found the use of a micron as a unit of intergalactic measurement quite startling, and the hectare as a measurement of the same thing even more astonishing. There is a rumor going around that the *Galactica* people have refused to hire either a science consultant or a science fiction consultant, and from the internal evidence the rumor bids fair to be true. This is not only Bat Durston lobotomized, it's a Bat Durston who fires .22-caliber bullets from his Colt .45 and rides into battle on a cow.

I enjoyed *Star Wars*. The movie took several ancient and bombastic conventions and had a good time with them and was light-hearted enough to be pleasing despite the scientific absurdities (sound does not travel in a vacuum, and one does not have to have been in space to know this). *Battlestar Galactica*, however, purports to be serious stuff, a continuing drama-adventure series, and we are expected to take it seriously—as seriously as we would take, say *Bonanza*, save with Sylons instead of rustlers and blasters instead of shotguns.

The most annoying thing about all this, though, is not primarily its stupidities, its inaccuracies or its distortions.

The irritant lies in the acceptance of *Galactica* and *Star Wars* as typical examples of the genre, and their wild success only reinforces this opinion.

The Hollywood version of science fiction has, quite neatly, clamped the pulp-literature lid back over the field and is attempting to hold it there come hell or high novas. In the mind of the public, the field is not the cultural extrapolations of John Varley or Kate Wilhelm, nor the visionary feminism of Joanna Russ or Suzy McGee Charnas, nor the elegant creations of Ursula K. LeGuin or Samuel R. Delaney. Both Michael Bishop and Robert Silverberg, among others, have conducted detailed explorations of what life might be like in arcologies, but this is not science fiction, by the now popular definition. LeGuin has explored the possible cultures provided by a biologically bisexual people and by a futuristic planet of anarchists. This isn't science fiction either, according to current thinking. No, the vision in the public eye is that of lasers roaring through the vacuum of space, of simple-minded characters engaged in simple-minded plots and of a vision of the future that, for all the good it does it, might be encapsulated by "once upon a time" at the beginning and "they lived happily ever after" at the end.

Were I not part of the field already, did I not know science



'Star Wars'—old-time stick 'em up.

fiction already, I know that, having watched *Star Wars* and *Battlestar Galactica*, the last thing I would pick to read as stimulating and thought-provoking would be anything even remotely labeled "science fiction." I suspect that many people who do not know the field are avoiding its written expressions on exactly that ground. Frankly, I don't blame them, but I reserve the right to feel personally and professionally insulted by what Hollywood is doing to the field in which I

work; to feel injured at being forced back into the box we have tried so hard to escape; and to feel both saddened and angered that, at a time when any tools of speculation are needed, they are being reft from us by space-helmeted cowboys and a vision of the future ludicrous at best and harmful at worst. □

Marta Randall is a free-lance writer native to the Bay Area. Her last published novel, *Journey*, is available from Pocket Books.

THE FRUGAL FUTURE—TOMORROW AS HISTORY

BY ARTHUR ASA BERGER

MUDDLING TOWARD FRUGALITY. By Warren Johnson. Sierra Club Books, 252 pp., \$6.95.

For most of us, the future has pretty clear outlines. We will zip round in rocket ships at incredible speeds and weave in and out of gigantic space cities run out by nuclear power and other forms of energy not presently known. That is the message of films such as *Star Wars* and television programs such as *Star Trek* and *Battlestar Galactica*. This vision of the future has been with us for a long time—in pulps devoted to science fiction, in comic strips like *Buck Rogers*, in every medium there is.

But if Warren Johnson is correct, the future will be much more like the 19th century than any of us might have believed possible. In *Muddling Toward*

Frugality, a beautifully written and well-argued book on what might be called "the economics of scarcity," we are told that we will all have to learn to live much more frugally than we do now. And our best hope of arriving at the kind of social and economic order in which we can all live simply and well, Johnson suggests, is by muddling.

This advice surely comes as a shock to all of us with a faith in modern science and technology. Surely, we would like to believe, there is no problem that Stanford Research Institute, the Hudson Institute, Arthur D. Little or some other "think tank" cannot solve. And surely rational, logical decision making is to be preferred to muddling.

In his chapter on "The Theory and Practice of Muddling," Johnson mentions an article published in 1959 by Charles Lindbloom on "The Science of Muddling Through." This paper

argues that there is a considerable difference between textbook descriptions of how decisions should be made and the way most decisions are actually made. For a variety of reasons, administrators and politicians end up "muddling through," and this process is frequently best because it avoids the kinds of costly errors that people make when they do not have to deal with conflicting interests and various pressure groups.

Democracy, for Johnson, is essentially a decision-making process based on muddling—and it is the best form of decision-making around, even though it may be slow and tortuous.

Our declining resources are going to force us to change our life styles. "Energy," Johnson writes, "is clearly the limiting factor" that mandates a move toward new social arrangements—arrangements that resemble the America of our grandparents. If we have enough time to adapt our economy to the new era of scarcity, we can avoid totalitarianism and violence. Johnson does not believe that the

scramble for resources will necessarily lead to dictators and repressive governmental forms. That is a possibility but not a necessity.

Johnson provides us with some revealing statistics about our use of energy. Currently, on a per-capita basis, Americans use 1,200 gallons of oil a year, and that represents less than half our energy consumption. We get 28% of our energy from natural gas and about 2.5% from nuclear energy, which is about the same as what we get from firewood. Unless there is some kind of a break-through we will be forced to depend on coal, eventually in gasified and liquified form, for most of our energy. But it will be expensive.

Advanced technologies that depend on great amounts of energy will no longer be cost-effective and will be replaced by industries that use human labor. Through economic decentralization, we will end up in a society in which the cities of the present will lose great numbers of people who will flock to smaller cities and small towns.

It is not possible for a country to move to the kind of society Johnson envisions without serious dislocations and difficulties, but, he argues, we have no choice. He foresees a considerable amount of unemployment and predicts that many people will have to learn how to live on smaller salaries.

"Does this mean that Thomas Jefferson's pastoral ideal—of independent farmers, craftsmen, and merchants in self-governing communities—is to become a reality?" he writes. "In many ways it does." Of course, it isn't quite that simple, and even voluntary simplicity takes considerable effort nowadays.

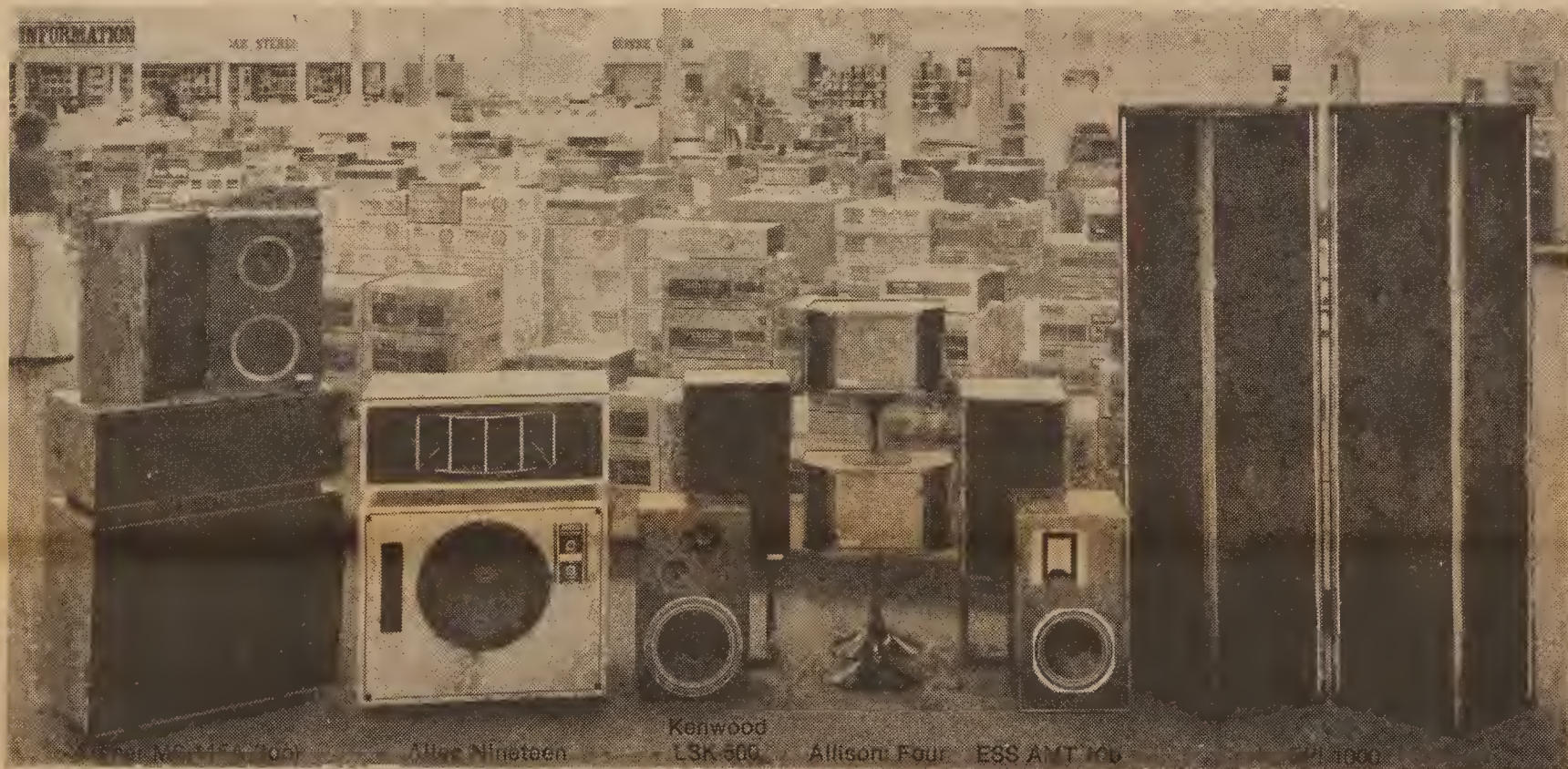
But if Johnson is correct and if you want to know what the future in America is most probably going to be like, you would do better to watch *Little House on the Prairie* than *Battlestar Galactica*. □

Arthur Asa Berger teaches interdisciplinary studies at San Francisco State. He will publish two books this spring: *Television as an Instrument of Terror* and *Film in Society*.

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BOOKS & WRITERS

BACK TO NATURE—THREE VERSIONS OF THE WILDERNESS WAY

BY PETER STEINHART

THE DARK RANGE. By David Rains Wallace. Illustrated by Roger Bayless. Sierra Club Books, 131 pp., \$8.95.

CHIPS FROM A WILDERNESS LOG. By Calvin Rutstrum. Illustrated by Gary Jones. Stein and Day, 243 pp., \$8.95.

CAN YOU SURVIVE YOUR ESCAPE? By Roger Verran. Presidio Press, 142 pp., \$6.95.

Adventure is largely defined these days as an escape from the city, a resort to the woods where one addresses nature face to face. A lot of books are written to advise the adventurer what to carry on these forays, suggesting a tin canoe, a degree in botany, boots from L.L. Bean or a Chevy truck. But these three books suggest, in different ways, that it's not what you take but what you leave behind that is important.

Calvin Rutstrum is the author of a dozen books on camping and wilderness travel. *Chips from a Wilderness Log* is a collection of shavings left over from earlier whittlings. There are brief essays on Indian wisdom, wilderness skills and civilized ironies. Many of them are commonplace or incomplete, and in places Rutstrum switches unashamedly to hawking his other books. Despite these shortcomings, Rutstrum is authentic. He has been a wilderness guide for 60 years and his writing is often lively with the roar of rapids, the smell of spruce boughs and the cry of the loon on a lonely northwoods lake. He tells us how to build a cache, how to ice sled runners with mud, how to make bannock and burn green birch.

Rutstrum writes best of the need to get out in the wilderness. He tells several good stories of bankers and brokers who put aside the logic of industry and found salvation in the woods. Wilderness is a tonic. "The secret," he writes, "lies in the fact that most of the artifacts of civilization eventually wind up obsolete on the junk heap. The eternal wilderness, however, refreshes and recycles itself."

Rutstrum lives in a twilight world between the wild and the city, and that, he says, is where we should all live. "We need to live on the perimeter of the wilderness and the perimeter of the crowd, rather than too remotely in the wilds." He explains that

"the most important lesson of wilderness life is that at least periodically we need the companionship of people." The true value of wilderness is that it can teach us better to live without it.

David Rains Wallace, a 33-year-old Californian, would agree. He writes, "Civilization no longer needs to open up wilderness. It needs wilderness to help open up the still largely unexplored human mind." Wallace suggests that the role of books about nature is that they serve as "guides for the imagination" which do not speak for wilderness, "but suggest some ways of listening to it."

And that observation points out what is superficial about Roger Verran's *Can You Survive Your Escape?* Verran, an ad agency executive, flees trendy Marin for the coast of Mendocino County, where, one step ahead of the Coastal Zone Conservation Act, he builds a comfortable house on a bluff overlooking the Pacific Ocean. At the housewarming, a martini swigging New Yorker whose hair is rudely blown by the wind on Verran's sun deck brays, "Cawd, what will you do? How will you survive?" Thus, the title.

Verran seems to have left nothing behind in Marin and, weighed down by cultural flab, he shamles through the book noting profundities such as cormorants often shit on the wing and some local girls don't wear bras. The book is written like advertising copy, with long pointless paragraphs followed by short sentences which ought to be emphatic, but aren't.

Verran is an escapee, not an adventurer. He lacks the eye and ear and assertive independence of the adventurer. The best advice he can offer to those who come after him is, "Don't expect a perfect television picture."

Adventure must be a test of oneself. Rutstrum is constantly testing through elemental journeys down roaring rivers and across frozen Arctic lakes. "Do we want to live forever?" he declares before plunging down a new stretch of white-water. He submits to privation and pushes himself to develop new skills. He seeks to discover his competence.

Wallace sets an even more challenging task. In *The Dark Range* he sets out into California's Yolla Bolly Mountains "to confront modes of existence quite different from our own."

But his is not a mere trek into nature. Wallace takes on night.

"Our aberrant diurnalism," writes Wallace, "makes us see night as a biological underworld in which the more harried or nefarious organisms have taken refuge....For humans, there is no wilderness more difficult to explore than the night—not the seas, not the poles, not even the stars. . . . Dusk is a frontier that cannot be crossed on wheels."

Wallace's book is "a personal evocation of nocturnal ecology." Leaving behind his fears and most of his eyesight, he enters a world of bats, owls, spiders and crickets, of foxfire and false dawns, of skunks "that will come up to a man at night and sniff around his feet without bothering to look up" and crickets that hunt for glow worms in the mud.



Roger Bayless's illustrations are wonderfully evocative of the mystery and obscurity of the night.

Other senses fill in for the lack of sight. Wallace records the "weird, spiraling sounds of coyotes on distant ridges," "the whispers of digger pine branches" and quiet so profound that one can hear a deer breathe. There are the smells of aromatic chaparral, cool laurel leaves and damp sand.

Wallace has set himself an original adventure. He observes well and thinks about it all. Challenging the night and accepting partial blindness is a genuine act of will. Wallace's nighttime foray is infectious and it may well lead the reader to make his own flashlight prow. And if one can enter the dark of night, cannot one travel with ease in other realms of obscurity? *The Dark Range* is proof that one doesn't have to fly to the poles, hunt lions in Mozambique or bulldoze a seaside bluff in Mendocino to find adventure. □

Peter Steinhart writes about wilderness subjects for *Harper's*, *Audubon* and *National Wildlife*. He teaches writing at Stanford.

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SATAN'S CHILDREN: A PSYCHO-SPIRITUAL CULT

BY STEPHEN FORD

SATAN'S POWER: A DEVIL-ANT PSYCHOTHERAPY CULT. By William Sims Bainbridge. University of California Press, 319 pp., \$14.95.

This book is, according author, "an analytical ethnography" and "a psycho-history" of a Satanic cult. It is the story of a group of people who came together as a result of a shared experience in London around 1963, the development by this group of its own form of psychotherapy, the transformation of the group into a religious body, the flowering of the religion, the great schism in which its leader was expelled, and its decline and demise in 1975.

Bainbridge, a sociologist, was initiated into the cult, to which he gives the pseudonym The Power. He studied its members intermittently over a period of nearly six years, and presents a coherent discussion of the group's theology as developed by its leader, an Englishman whom Bainbridge calls Edward de Forest. According to Bainbridge, the theology eventually evolved into a pantheon of four gods (Jehovah, Lucifer, Christ and Satan) that was de Forest's projection of the social relationships among cult leaders, particularly the relationship between de Forest and a woman named Kitty McDougal, his lover, then wife, and as much a moving spirit of The Power as he was. De Forest's theology was cited (apparently groundlessly) as a source of Charles Manson's ideology of murder and destruction, and Bainbridge tells how the cult deliberately revamped its public image in the wake of adverse publicity.

Various aspects of life in The Power are detailed—the hierarchy, rituals, street begging, wanderings in Europe and America, the opening, functioning and closing of chapter houses in various cities. The growing inability of the cult to sustain its early momentum, the influx of disruptive persons, and the increasing isolation of Edward and Kitty from the rest of the cult are described as reasons for The Power's collapse.

The narrative is clear and, by and large, interesting. Yet something is missing, some sense of

meaning. Facts are stated, episodes recounted, participants quoted, but the question grows in the reader's mind: what might all this mean? Working as he is

within the framework of what are called the "social sciences" and in particular within the norms of academic sociology, Bainbridge never comes around to exploring any deeper significance his subject may have. It may be that he lacks the tools for such exploration. Hints to this effect are scattered throughout the book. In his acknowledgments, for example, Bainbridge thanks various colleagues for their support, without which "I might not have been able to

maintain my sanity and sociological perspective throughout my career in a very deviant world." Yet it is precisely his "sociological perspective" which limits the book. As for sanity, one wonders how much insight might have been gained into his subject had he been aware of the problematic nature of this concept. He uses the term "mental illness" at various points in the book and he speaks of several people as being "mentally ill" as if these labels were self-evident or possessed of

concrete existence in the same sense as "cat" or "tree."

The narrowness of Bainbridge's vision and its consequences for his study stand out as particularly clear in his discussion of The Power's psychotherapy exercises. In one such exercise, allegedly long-buried memories of past lives are recalled. Bainbridge comments: "Father Adam had previously lived as Adolph Hitler, and be-

continued next page

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BOOKS & WRITERS

continued from previous page

fore that, as Napoleon. It would be wrong to diagnose these alternate personalities as a form of multiple-personality neurosis, an individual hysterical pathology. Rather, and more simply, we can view these personalities as play-acting. They are the projections of wishes and dreams, encouraged to utterance by the occult processes of the cult. I suggest they had nothing to do with mental illness.... Now the verb "diagnose" means "to define a pathology." Bainbridge is saying it would be wrong to think of The Power's reincarnation recollection exercises in this way. But is his suggestion that we "view these personalities as play-acting" more plausible? It is only if we share the larger world view of the author, a world view in which exist "objective facts" and "social science." For one not participating in the world view, the attitude to be taken toward reincarnation recollection is not obvious. Edward de Forest identified himself with Christ. Was this a sign of neurosis? Was it play-acting? Or was it true?

To define that which is most widely believed as true, to participate at however highly developed an intellectual level in the received wisdom, is to lose contact with other levels of reality, with other perspectives. And that is what limits Bainbridge's work. Its perspective is one of inexperience, and what is most lost to the reader is the richness obtained by having worked one's way to one's own world view, to the level where the truth of one's own experience is not merely believed but is felt.

Interestingly, it was the same publisher, the University of California Press, which a decade ago brought out the first of Carlos Castenada's *Don Juan* books, "an analytic ethnography, a psycho-history," as it were, of one man's struggle to accept evidence of a reality other than his own. But, one might be tempted to say, Castenada had immeasurably greater luck in meeting Don Juan. Poor William Bainbridge had to content himself with Edward de Forest. □

Stephen Ford is a writer living in San Francisco.

SUN, SPACE AND ELECTROSHOCK: THREE PAPERBACK ANTHOLOGIES

BY PETER CARROLL

WORLDS BEYOND: THE EVERLASTING FRONTIER.

Edited by Larry Geis and Fabrice Florin. And/Or Press, 301 pp., \$6.95.

This exciting collection, based on transcriptions of public radio broadcasts, investigates "the connection between us and the rest of us." Beyond the ironic doubletalk lies the vast "everlasting frontier" of outer space.

Beginning with conversations with astronauts Russell Schweickart and Edgar Mitchell about the experience of space travel, the range of topics leaps toward such futuristic visions as space industries, space colonies, UFOs and encounters with

extraterrestrial life. Readers may question the unbounded optimism that fuels these voyages and regret the omission of serious moral examination of the promised future. But there is an unabashed candor about these articles that encourages rather than closes further discussion. Included also is a resource directory to guide you on your journeys.

SUN! A HANDBOOK FOR THE SOLAR DECADE.

Edited by Stephen Lyons. Friends of the Earth (124 Spear Street, SF 94105), 364 pp., \$2.95.

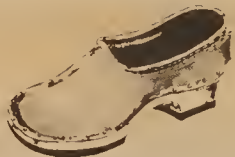
"Ultimate is not ahead of us," writes David Brower in his essay "Limits Under the Sun." "We passed it a while back.... Ultimate is [something] returnable to." But the main theme of this anthology is that we must

take several steps forward—in the area of solar-energy research—to recapture a more sensible attitude toward our finite energy resources. The essays in this book are intelligent, well edited and broadly conceived. The volume also contains a condensed version of Friends of the Earth's comprehensive bibliography, *The Energy and Environmental Bibliography* (\$3.50 from FOE).

THE HISTORY OF SHOCK TREATMENT.

Edited by Leonard Roy Frank. (2300 Webster St., SF 94115), 206 pp., \$6.

Dedicated "to all those engaged in the struggle against psychiatric tyranny," this collection of articles presents an overwhelming indictment of the uses and abuses of electroshock therapy in the United States since the 1930s. Frank's selection of scientific papers, first hand testimony and textbook graphics demythologizes this bizarre form of mind control and argues cogently against the practice of involuntary treatment. With no pun intended, this book is both illuminating and frankly shocking. ■



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Off to the snow! Off to the snow!

SHOPPING THE SLOPES

BY LINDA JUE

The first snow has fallen in the Sierra and ski season looms just around the corner. The resorts are gearing up with tempting bargains and packages to lure the snow-hungry to their winter playlands. They're offering night-skiing on well-lit slopes, free skiing during the first hour of the week and no lift price at all for children five and under.

Special packages combining lodgings, lifts, lessons and equipment or any combination thereof are also available to entice even the most timid of novices as well as the "old pros." Below, we've listed the major packages of each resort along with a chart comparing prices and facilities. All the ski areas hope to open the week of Thanksgiving and anticipate remaining open through Easter.

ALPINE MEADOWS: Special half-day introductory lesson or critique at \$10. Combination lift and lesson for \$24 all day, \$13 for beginners. "Learn to Ski Weeks" including lifts, lessons and rentals, \$127. Five-day ski clinics for intermediate and advanced, \$110, includes instruction and lifts. Also available are special interest clinics in recreational racing, high-performance skiing and becoming a ski instructor.

BOREAL: "Try Before You Buy" special—free skiing for the first hour of the day, every day. Ladies' Day on Mondays and Wednesdays, includes lifts and lessons for \$9. Men get to do the same on Thursdays. Midweek packages offer combinations of three days/two nights,

five days/four nights or six days/five nights with lodging, lifts, two-hour lesson daily, breakfast and one other meal per day. Prices range respectively, with double occupancy, \$63, \$109 and \$124.50. Program for novices "guaranteed to get them on the chairs."

NORTHSTAR: Free lifts for children under five years. Children's ski school special for ages six to 12—all day lift, lessons and lunch, \$20. Three, five and seven-day packages with lifts and lodging plus other options available. Three-day "Learn to Ski" combo of lifts, lessons, equipment, picnic and fun race for \$75. Five-day package adds Sunday welcome, video analysis and awards

continued next page

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B.G.

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OFF TO THE SNOW!

continued from previous page

party for \$145. Five-day intermediate clinics include lifts, lessons, video analysis, Nastar race, Sunday welcome and awards party, \$100. Cross-country center offers all-day guided tours, special picnics, restaurant, moonlight tours and three- and five-day "Learn to Ski" packages. Ladies' Day for alpine skiing on Tuesdays—\$18 includes lift, three-hour lesson, and lunch allowance. Same goes for men on Wednesdays. Ladies' Day for Nordic skiing on Wednesdays—\$13 for rentals, lesson, lunch and tour, \$9 without equipment. Same deal for men on Tuesdays. Olympia Beer Ski Shop Races on Jan. 16. Northstar Challenge Cup on Jan. 31. Victoria Station Restaurant and Bar Championship Races on Dec. 12 and March 27. \$1 gives access to 40 kilometers of marked Nordic trails, 15 of which are maintained.

DODGE RIDGE: Midweek package with lift and lodging, \$12-\$15 daily.

SKI RENO: After Jan. 1, lift and two-hour lesson available on Tuesdays and Wednesdays for \$10. Lesson booklets also offered; \$60 for ten lessons. Freestyle events on Jan. 13-14.

SKI INCLINE: Free lifts for children five and under. At presstime, packages were not yet put together. Snow conditions phone (702) 831-3211.

SQUAW VALLEY: Children under 12 ski free when accompanied by parent with all-day lift ticket. Two-day lifts, \$26; three-day lifts, \$36; and five-day lifts, \$55. Lift and lodging packages for

five days start at \$95 for double occupancy and shared bath. Full schedule of races including Nastar weekly and National Junior Olympics, March 12-18.

HOMEWOOD: Mitey Mites for Children ages ten and under—\$2 all day and \$1 half-day. Ski school offers three-day/six-lesson package for \$30, five-day/ten lessons, \$50.

KIRKWOOD: K-Day every Wednesday—lift, lesson and complimentary beverage for \$12. Three days/three nights with lifts and lodging start at \$66 double. Rainbow Nursery provides all-day care with lunch for \$10. Situated in a wilderness, the resort invites cross-country skiers. Half-day lesson and rentals available for \$12. Nastar races on Mondays, Wednesdays, Saturdays and Sundays. Air California's "Boogie in the Bumps Mobile Freestyle" contest every other Friday, January through April. Also, cross-country races sponsored by Far West Ski Association.

HEAVENLY VALLEY: Snow conditions phone (916) 541-SK11. Helicopter rides to ski the virgin snow on the Nevada side available. Lifts, lessons and rentals for three days, \$90; four days, \$120; five days, \$150. Three-day lifts, \$36. Lodging and lifts for four days and nights start at \$91 double. FIS Citaden Race featuring European amateur racers, Feb. 4-9. FIS World Cup Giant Slalom, March 9-12.

BEAR VALLEY: "Welcome to Winter" fashion show opens season at this

continued page 20

ALPINE MEADOWS
Box AM
Tahoe City, CA 95730
(916) 583-4232

ELEVATION
from base to
top/vertical
drop (feet)
7000-8637
1700 vertical

NUMBER
of acres and/or
runs for skiing
2000 acres

LONGEST
RUN
2 miles

PERCENTAGE of
runs for beginners,
intermediates
& advanced
25% beg.,
40% int.,
35% adv.

NUMBER and
kinds of lifts
9 double chairs
3 platters
1 T-bar

BOREAL
Box 39
Truckee, CA 95734
(916) 426-3666

7200-7800
600 vertical

100 acres
26 named trails
Plenty of open
slope skiing

7/8 mile

35% beg.,
50% int.,
15% adv.

7 double chairs

NORTHSTAR
Box 129
Truckee, CA 95734
(916) 562-1111

6400-8600
2200 vertical

1100 acres
39 runs

2.5 miles

33% beg.,
50% int.,
17% adv.

6 double chairs
1 triple chair

DODGE RIDGE
Box 1188
Pine Crest, CA 95364
(209) 965-3474

6600-7600
1000 vertical

380 acres

4200 ft.

20% beg.,
60% int.,
20% adv.

6 double chairs
3 rope tows

SKI RENO
Box 2406
Reno, NV 89505
(702) 849-0704

8260-10,000
1400 vertical

1000 acres
20 runs

1 mile

20% beg.,
30% int.,
50% adv.

4 double chairs
1 T-bar
1 POMA
1 ski carousel

SKI INCLINE
P.O. Drawer AL
Incline Village, NV 89450
(702) 831-1821

6700-7600
900 vertical

120 acres
21 runs

Over
1 mile

30% beg.,
50% int.,
20% adv.

6 double chairs

SQUAW VALLEY
Box 2007
Olympic Valley, CA 95730
(916) 583-6966

6200-8900
2700 vertical

5000 acres
Wide open
terrain

3 miles

30% beg.,
40% int.,
30% adv.

19 double chairs
2 triple chairs
2 POMAs
1 cable car, 1 gondola

HOMEWOOD
Box 165
Homewood, CA 95718
(916) 525-7256

6200-8000
1650 vertical

500 acres
17 runs

2.5 miles

30% beg.,
50% int.,
20% adv.

1 quad, 2 double chairs,
1 T-bar, 3 platters,
2 miteymites



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10 kilometers / March 3

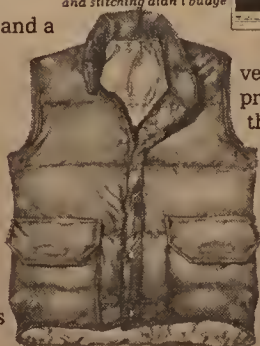
LIFT RATES		INSTRUCTION	RENTALS (skis, boots and poles) adult/child	CROSS-COUNTRY	OTHER FACILITIES	PARKING CAPACITY	DIRECTIONS
All day: \$13/\$6 Half day: \$9/\$4		Group: 4 hrs.: \$13 Private: \$18/hr. \$6 each add. person	All day: \$9/\$6 Half day: \$7/\$5	Lesson and rentals	Ski shop, lockers, check- room, bar-cafeteria, snackhouse, childcare	2000	Hwy. 80 to Tahoe turnoff to 89. South on 89 to Alpine Meadows turnoff.
Weekends: All day: \$9/\$5 Half day: \$7/4 (till 10 pm)	Midweek: All day: \$7/\$4.50 (till 5 pm) Nite-ski: \$5-\$3 (after 4:30 pm)	Group: 4 hrs.: \$11 2 hrs.: \$6.50 Private: \$15/hr. \$5 each add. person Kiddie rate: \$5/hr.	All day: \$8/\$5 Half day: \$5/\$3	Touring area nearby	Children's ski school, bar, cafeteria, pizza parlor, ice cream counter	2000	Hwy. 80 to Reno to Castle Peak turnoff.
All day: \$13/\$7 Half day: \$8/\$5		Group: 3 hrs.: \$12 2 hrs.: \$9 Private: \$20/hr. \$5 each add. person	All day: \$11/\$7 Half day: \$6/\$4	Full touring center	Restaurant in village, ski shop, deli, cafeteria, wine & cheese house, babysitters	No figures available	Hwy. 80 to 267 at Truckee, continue on 267 to Northstar.
Weekends: All day: \$9/\$6 Half day: \$7/\$5	Midweek: All day: \$7/\$5 No half day price	Group: 1 1/2 hrs.: \$6 Private: \$15/hr.	Weekends: \$8/\$6 Midweek: \$7/\$5	Facilities nearby	Sportshop, cafeteria, childcare	2000	Hwy. 580 to 99 South. Take 120 turnoff, going east through Sonora on up to Dodge Ridge.
All day: \$10/\$5 Half day: \$7/\$4 Nite ski: \$4 (Fri. & Sat.)		Group: 2 hrs.: \$8 Private: \$18/hr. \$6 each add. person	All day: \$8/\$6 Half day: \$5/\$4	X-C area nearby	2 lodges, 1 steakhouse, 2 cafeterias, 2 bars, hotel, 2 rental shops	750	Hwy. 80 to 267 at Brock- way cutoff. Take 267 to 28 to Incline Village. Pick up 27 to Reno.
All day: \$11/\$7 Half day: \$6/\$5.50		Group: 4 hrs.: \$12 2 hrs.: \$8 Private: \$18/hr. \$6 each add. person	All day: \$9/\$5 Half day: \$5.50/\$3.50	Full Nordic center	Cafeteria & bar, snack- bar, 2 golf courses, childcare, bus service	900	Hwy. 80 to Truckee. Take 267 over Brockway to 28 to Incline.
All day: \$14/\$7 Half day: \$9/\$4.50		Group: 4 hrs.: \$15 2 hrs.: \$10 Private: \$25/hr. \$6 each add. person	All day: \$10/\$7 No half day	School & rental	Ice skating, 5 restaurants, 2 snackbars, 7 bars, childcare	4500	Hwy. 80 to Truckee; then 89 South. Follow signs.
Weekends: All day: \$8/\$6 Half day: \$6/\$4		Group: 4 hrs.: \$12 2 hrs.: \$7 1 Hr.: \$4 (beg. only) Private: \$15/hr. \$6 each add. person	All day: \$8/\$7 No half day	None	Ski shop, bar hofbrau, snackbar, play area for tubes and saucers	540	Hwy. 80 to 89 South.

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OFF TO THE SNOW!

continued from page 18

resort on Nov. 18. The season ends with the "Bear Jazz Festival" on April 28. Students with valid ID get \$1 discount on lifts during midweek, non-holiday periods. Senior citizens pay \$8 all day and \$6 half-day. Free skiing everyday from 9-10 am. "Bear Paw Special" every Wednesday, featuring free pitcher of beer and half-price on lifts. "Ski Bear Week" during January—special discounts for men on Mondays, for women on Tuesdays. Prices not set at presstime. Kinderski for ages six and under—\$5 all day lift, \$4 half-day. Midweek package of five-day lifts, two-hour lesson daily, lodging, evening video analysis and wine party begins at \$130 four person occupancy, or \$161 double. Buddy Werner league racing for 13 years and up, one Sunday monthly. Equitable Family Ski Talent Show every Saturday and Sunday. Junior Far West Races, Nastar and Senior Clinics also scheduled. Concentrated learn-to-ski program consisting of lifts, four-hour lesson daily, and lodging for five days, \$155 per person.

BADGER PASS: Two-hour instruction for children four to six years, \$4. Beginning Jan. 1, Sunday through Thursday nights—lifts, lodging, and two-session lesson daily, from \$12 per person double-per day. Need reservations. Nastar races on Friday through Sunday.

daily during holidays. Ancient Jock's Race for 30 years and up. Fresno Bee Silver Ski Race and Winter Carnival also scheduled. Nordic Holiday Race on March 4-5. Cross-country school in Curry Village offers numerous lessons and tours, including snow camping, touring survival and overnight trips. Snow Cat Tour available for nonskiers—one-hour panoramic tour circling Badger Pass up one side and down the other, \$2.

TAHOE SKI BOWL: Preschool lessons for three to six years, \$4 per hour. GLM rental packages, \$6 adults, \$4.50 children. Weekend tickets may be purchased for \$17 adults, and \$11 children. Half-price lifts on Tuesdays for ladies, Wednesdays for men, and Thursdays for couples. Midweek package for two persons—lodging, lifts, continental breakfast and dinner, \$20 daily per person with minimum three-day stay. Roaming ski instructors on slopes give advice and pointers. Tickets and equipment can be reserved up to 9:30 am on the morning of the desired day after the first use. "Learn to Ski" three-day equipment and lessons, \$30.

SIERRA SKI RANCH: Flying 50 Standard Race every Sunday.

SUGAR BOWL: Wednesday season pass, \$75. On Fridays through Sundays, three group lessons and two lifts available for \$35.

ELEVATION from base to top/vertical drop (feet)	NUMBER of acres and/or runs for skiing	LONGEST RUN	PERCENTAGE of runs for beginners, intermediates & advanced	NUMBER and kinds of lifts
7800-9800 2000 vertical	1900 acres 50 runs	2.5 miles	25% beg., 50% int., 25% adv.	8 chairs 1 surface lift
6100-10,167 3600 vertical in Calif. 4000 vertical in Nevada	20 sq. miles 55 runs	7 miles	25% beg., 50% int., 25% adv.	14 double chairs, 1 triple, aerial tram, 2 POMAs, 1 T-bar, 6 miteymites
7200-8100 2100 vertical	950 acres 100 named trails	3 miles	25% beg., 50% int., 25% adv.	7 double chairs 1 platter
7200-8100 900 vertical	10 runs	1 mile	30% beg., 50% int., 20% adv.	3 double chairs 2 T-bars 1 cable tow
6200-8000 1630 vertical	20 runs Much open terrain	2-2.5 miles	20% beg., 50% int., 30% adv.	1 double chair, 1 triple, 1 T-bar, 2 rope tows
7350-8820 1570 vertical	140 acres 26 runs	2.5 miles	25% beg., 40% int., 35% adv.	6 double chairs
6800-8500 1500 vertical	Over 500 acres 33 runs & trails	2 miles	50% beg./int., 50% adv.	8 double chairs 1 gondola

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Weekends All day: \$9.50/\$6.50 2 hrs.: \$7 Half day: \$7.50/\$5	Midweek: All day: \$8.25/\$5.25 Half day: \$6.25/\$3.75	Group: 4 hrs.: \$12 2 hrs.: \$7 Private: \$15/hr. \$6 second person \$5 third person and after	All day: \$8/\$6 Half day: \$6/\$5	Complete school and center	Day care, restaurant, hamburger stand, deli, ice skating in Yosemite Valley	600	Hwy. 580 to 99 to 140 at Merced. Take 140 into Yosemite. Or Hwy. 580 to Livermore to Manteca. Pick up 120 into park. Follow signs.
Weekends: All day: \$10/\$7 Half day: \$7/\$4.50	Weekdays: All Day: \$7/\$15 ½ day: \$4/\$3	Group: \$6/hr. Private: \$13/hr. \$7 each add. person	All day: \$7/\$6 Half day: \$5 flat rate	X-C area nearby	Day care, tobogganing, beer/wine lodge	236	Hwy. 80 to 89 at Truckee to Tahoe City. Follow signs.
All day: \$10/\$6 Half day: \$6.50/\$4.50		Group: 4 hrs.: \$12 2 hrs.: \$8 Private: \$18 \$8 each add. person	All day: \$8 flat rate Half day: \$6 flat rate	None	2 cafeterias, vending machines, 3 day lodges	1450	Hwy. 80 to Sacramento, to 50. 12 miles west of Lake Tahoe on 50.
Weekends: All day: \$14/\$10 No half day	Midweek: All day: \$12/\$8 No half day Nite ski: \$5/\$3 Tues. & Sat., 7:30-10 pm)	Group: 4 hrs.: \$12 2 hrs.: \$8 Private: \$20/hr. \$6 each add. person	All day: \$9/\$6.50 No half day	Rentals, lessons and trails	Cafeteria, 4 snackbars, 3 full bars	500 plus street	90 miles east of Sacra- mento on 80. Exit at Soda Springs/Norden, 2½ miles on old Hwy. 40.

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EIGHT-DAY CALENDAR OF EVENTS



Out to lunch? Mary Lexa, mime, performs at Fort Mason. See Saturday/11.

10 FRIDAY

★ **"Death Rite,"** an environmental art exhibit features sculpture, photography and fabric by Wendy Miller, Loren Partridge, Helen Richardson and Barbara Wein. The exhibit opens today, 2:30 and 3:30 pm, plus Sat/11-Sun/12, noon, 1, 2 and 3 pm. Wear very warm clothing and bring a flashlight. Fort Miley, El Camino del Mar, SF, free, 285-3159 or 221-1869.

Oakland International Festival features entertainment, costumes, food, displays and songs from 25 countries. 75 exhibitors display indigenous arts and crafts and food. 100 performing groups provide 54 hours of continuous entertainment on two stages, ranging from dance, theater and comedy to poetry, storytelling and folk songs. The event opens today, 5-11 pm, Sat/11-Sun/12, 11 am-11 pm. Oakland Municipal Auditorium, 10 10th St., Oakl., \$3.50 general, \$1.50 children under age 12, 392-4880.

Mickey's Birthday Party Show is a special tribute to Mickey Mouse's 50th birthday. In the famous mouse's honor, Walt Disney Productions compiled a package of five classic MM cartoons, which will screen along with "Davy Crockett, King of the Wild Frontier" and the Mouseketeers from the new Mickey Mouse Club television series. The show plays a three-day engagement, today through Sun/12. Screenings are at the Warfield, Market at 6th St., SF, 775-7722; Empire, West Portal, SF, 661-5110; York, 2789 24th St., SF, 282-0316. Call theaters for times and prices.

East Bay Center Celebration. This benefit to celebrate the opening of a new performance space features mostly new works by Jonathan Albert, Charles Amirkhanian, David Behrman, Helen Dannenberg, Theresa Dickinson, Joann Lande & Voix Celeste, George Lewis, Gordon Mumma, Music for all Occasions, David Schein, Doug Skinner, Betty Wong and Allen Stragge & The Electric Weasel Ensemble, plus others. The gala event happens tonight and Sat/11, 8 pm, plus Sun/12, 2 pm. East Bay Center for the Performing Arts, 1819 10th St., Berk., \$3 per event, \$7.50 for the weekend or PAS vouchers, 341-3100 or 234-5624.

★ **Ravi Shankar.** The internationally known Indian sitar player performs in two concerts today. The first concert (and the free one) is at noon, Barbary Coast Room of the Student Union, SFSU, 1600 Holloway, SF, 469-2444. The second concert is tonight at 8 pm, College of Marin Fine Arts Theatre, Laurel at Sir Francis Drake, Kent-

field, \$6, 485-9385; Tues/14, 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$6.50-\$9, (408) 246-1160.

The Commodores. The R&B disco band performs in concert with the Brothers Johnson, 8 pm. Cow Palace, Geneva at Santos, SF, \$8.50 advance, \$9.50 day of show, 334-4852.

Devo, punk rock group and founders of the "We are not men, we are Devo" philosophy, performs in concert, tonight and Sat/11, 8 and 11 pm, Old Waldorf, 444 Battery, SF, \$6.50 advance, \$7.50 day of show (sold-out), 397-3884.

See Polk Street come alive in this showing of Robert Keil's and Bonita Lei's videotape, "Polk Street," 8 pm. Wine is served prior to the screening at 7-9:30 pm. Crossfield/Allen Gallery, 425 Battery, SF. Call 982-9770 for ticket information.

Garage Theatre Double Bill. Frank and Tony's Garage Theatre presents August Strindberg's "The Ghost Sonata" and Arthur Kopit's "Chamber Music," both concerned with troubled minds and the agony of living in deceit. The production opens tonight and plays Fri.-Sat., 8 pm, Sun., 7:30 pm, through Dec. 3. Goodman Bldg., 1115 Geary, SF, \$3.50 or PAS voucher, 751-0409.

John Stewart/Josh White perform folk/country songs in concert, tonight through Sat/11, 8:30 and 11 pm. Boarding House, 960 Bush, SF, \$6, 441-4333.

Margaret Jenkins Dance Company premieres two new works during the November season. The premieres and repertory works are presented tonight through Sat/11, 8:30 pm, with matinee Sun/12, 2:30 pm, 1590 15th St., SF, \$4-\$5, 863-7580.

Nancy Karp composes the music as well as choreographs her minimal dance works, which she performs tonight and Sat/11, as part of the Performing Arts Forum of the Oberlin Dance Collective, 8:30 pm, 223 Mississippi, SF, \$3 or PAS voucher, 863-6606; SF painter Marjorie Berkowitz exhibits her work in conjunction with Karp's performance at the ODC Performance Gallery.

Charley Pride. The country-western star appears in concert with Dave & Sugar, tonight, 8:30 pm, Sat/11, 7 and 10:30 pm and Sun/12, 4:30 and 8 pm. Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$6.50-\$7.50, 982-6550.

Hayman Conducts the 3 B's. Richard Hayman conducts the Oakland Symphony in a program of works by Bernstein, Bacharach and the Beatles, 8:30 pm. Paramount Theatre, 21st St. at Broadway, Oakl. Call 893-2300 for ticket information.

"American Buffalo." The Buffalo Project presents the Bay Area premiere of David Mamet's Obie Award-winning tragicomedy about three crooks' plot to steal a coin collection. Production opens tonight and plays Fri.-Sun., 8:30 pm, through Dec. 17. Marina Theatre, Fort Mason Center,

Laguna at Marina, SF, \$3.50 or PAS voucher, 431-5700.

Les McCann. The jazz pianist also plays pop, R&B, Brazilian and a little disco, tonight through Nov. 11, 9 and 11 pm. The Mocambo, Polk at Sutter, SF, \$5, 776-2133.

Mose Allison, the blues great, performs in concert, tonight and Sat/11, from 9 pm on. The Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.

Marin Symphony: see Sunday/12.

11 SATURDAY

New Age Awareness Fair may sell new age ware, but it still works on old age principles of buy, buy, buy. Besides esoteric jewelry and arts and crafts for sale, the fair also features over 300 human potential and consciousness groups on holistic health, parapsychology, UFO research, astrology, numerology, palmistry and psychic surgery. The fair runs today and Sun/12, 10 am-10 pm. Convention Center Exhibit Hall, 255 Almaden, San Jose. Call (408) 326-5970 for ticket information.

Mary Lexa performs five short pieces using mime, tumbling and slapstick comedy, with colorful masks and costumes, accompanied by musician Lenzy Levy, 11:30 am and 1 pm. Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$1.25 general, 75¢ children or PAS voucher, 282-2252.

★ **Ski-Swap & Winter Show.** The Alpineer Club's 20th annual swap makes it possible for winter sports enthusiasts to beat the high cost of equipment and cash in on outgrown items at the same time. Bring your used ski equipment to the Hall of Flowers, Golden Gate Park, SF, at 11 am. An auction of store-donated items starts at 4 pm, with a minimum bid of \$1 on all equipment. The event includes ski movies, food, door prizes and music by the Oberkrainer Austrian Band. 589-4139.

★ **Art Gallery Opening Celebration.** Columnist Art Hoppe and museum director Henry Hopkins officially open the new SF Museum of Modern Art rental gallery at Fort Mason Center. The Studio 13 Jazz Band plays traditional jazz while guests enjoy wine, cheese and a display of works by Northern California artists, 4-8 pm, Bldg. 308, Laguna at Marina, SF, free, 441-5705.

Talko Drummers. The SF band of Japanese drummers, Talko Dojo, celebrates its 10th anniversary with a special concert at 5 pm. The 15 drummers perform on instruments ranging in size from tiny to three feet wide and are directed by Seichi Tanaka, Japan Center Theatre, 1881 Post, SF, \$5 donation, 421-4373.

USA/China Basketball, a doubleheader of men's and women's basketball pits the men's and women's Chinese teams against UCLA women and USF men, 7 pm. Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy., Oakl., \$5-\$7, 635-7800.

★ **New Collee House Opening.** To celebrate the opening of the Stranded Whale, the new "gathering place for poets, gallery for local artists and open space on Saturday nights from 7-11 pm," features unicycle race, bluegrass sounds, solo piano improvisations and poetry readings. 1525 Waller, SF, free. **Sherrill Milnes,** leading baritone of the Metropolitan Opera, performs in recital, 7:30 pm. Masonic Auditorium, 1111 California, SF, \$9.50, 527-3622.

Ella Fitzgerald, The First Lady of Jazz, sings her stuff at 8 pm. Flint Center for the Performing Arts, 21250 Stevens Creek Blvd., Cupertino. Call (408) 996-4816 for ticket information.

"Fidelio." The SF Opera presents the last opera to enter this season's repertory, Beethoven's only opera, in German, with soprano Gwyneth Jones as Leonore and Spas Wenkoff as Florestan, conducted by Gunther Wich, with stage design by Frederick Mirdita, 8 pm. The production continues Nov. 15, 21 and 24, 8 pm, plus a matinee Nov. 18. War Memorial Opera House, Van Ness at Grove, SF, \$6.75-\$26, 431-1210.

Mardi Gras on the Bay. Centro Legal de la Raza celebrates its ninth anniversary with a boat

cruise and champagne buffet, with entertainment by Louie Arnold and his Steel Drummers from Trinidad, Flamenco Triangles and Trio De Puente, 8 pm-midnight. Benny Velarde Super Combo performs at the after dinner party (midnight-3 am) at the Jack London Inn, Jack London Square, Oakl., call TELETIX for tickets.

Hedzoleh Soundz plays traditional Ghanaian highlife, jazz and funk, 8 pm. Center for World Music, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students or PAS voucher, 848-8989.

Dance & Champagne & Discussion, offered by the Lesser Oakland Dance Theatre tonight at 8:30 pm. The company presents director Jane Brown's "Evolutionary Studies" and Dennis Hunkler's "Walks of U.S. of A.," plus a discussion of theories of motion, accompanied by Listen pianist Susan Muscarella and champagne. 4226 Park Boulevard, Oakl., \$3.50 general, \$2.50 seniors, unemployed and children aged 12 and under, 530-6611.

Stand-Up Comedy, performed by guitarist/comedian/impressionist Mark McCollum (winner of this year's SF Comedy Competition), Bob Sariatte (formerly of Butch Whacks and Glass Packs) and impressionist Lorenzo, 9 pm. McLaren Hall, USF, Golden Gate at Kirtredge, SF, \$2.50 students, \$4 general, 751-2549.

KSAN/KQED Birthday Celebrations. KSAN is ten and

KOED is 25 and from 10-11:30 pm the two combine forces for a 90-minute simulcast anniversary rock special, with footage of the Rolling Stones, the Who, Bonnie Raitt, Tom Petty, Fleetwood Mac, Randy Newman, Doobie Brothers, Elvis Costello, Devo, Blondie, Eddy Money, David Bowie, Rod Stewart, Todd Rundgren and Boz Scaggs. KOED-TV Channel 9 and KSAN 95 FM

"The Hunter": see Friday/17.

12 SUNDAY

The First Ever Bay Bridge Run. Because the Bay Bridge is legally closed to foot traffic, this run had to be authorized by a special resolution of the California State Legislature. The 6.4 mile scenic run starts at the Oakland Army Base, one mile south of the toll booths, and ends at the Ferry Bldg. in SF. First 100 finishers receive commemorative T-Shirts, first place winners receive trophies. \$5 registration fee benefits SF Conservatory of Music. 564-8086.

★ **Cyclo-Cross Championship Race.** Internationally and nationally known bicycle competitors cycle the grueling Pacifica cliffs course in men's, women's and junior classes, 2 pm, Cabrillo School, Crespi Dr at Hwy. 1, Pacifica, 359-3600.

★ **Berkeley Promenade** opens its 8th season with a free concert of works by Bach, Schubert, Shoenberg and Mayuzumi, 4 pm, directed by the orchestra's new conductor, Kent Nagano. A reception follows the concert (\$2.50). Lawrence Hall of Science, Centennial Dr., Berk., 452-1957.

★ **"The Many Mizners:** California Clan Extraordinary." A family history exhibit on the Mizner family, which included an acclaimed architect and well-known writer, opens with a public reception featuring music from the Mizner era and wine, 4:30-6:30 pm. In conjunction with the exhibit, three films by or about screenwriter Wilson Mizner are screened Sun., starting Sun/19, 4 pm, with "One Way Passage" starring William Powell (James Moore Theatre, \$2). Exhibit hours are Tues.-Sun., 10 am-5 pm, Oakland Museum, 10 10th St., Oakl., free, 273-3401.

★ **Festival of Remembrance.** The Royal British Legion sponsors the festival to mark Veterans' Day. The evening of pageantry, music, readings and singing features Choirs of Grace Cathedral, Band of the Sixth U.S. Army, Black Raven Piper Band, Salvation Army Band and others, 6 pm. An international reception follows the festival (\$3). Grace Cathedral, Taylor at California, SF, free, 334-8247.

continued page 26

go for it

As with chess, the rules of go can be learned in a few minutes. Mastery of the game is another matter, and that perhaps is why this most ancient of games has survived to the present day.

The Chinese were playing go thousands of years before the invention of chess. The game was introduced into Japan in the eighth century A.D. and is now that country's most popular game.

Go is played on a wooden board criss-crossed with 19 vertical and horizontal lines. On this board the two players place their markers, flat round stones called *go-ishi*. The winner is the player who can conquer the largest territory by establishing a boundary of stones around one's opponent.

The San Francisco Go Club is housed in a 100-year-old Zen temple in the heart of Japan-



Yingshen David Lin (left) and Kyung W. Kim do battle at the San Francisco Go Club.

town, a fitting place indeed to contemplate the intricacies of this deceptively simple game. Novices as well as advanced players are welcome at the club, whose membership is open to all with an interest in the game of go. In recent years, non-Japanese membership has increased considerably.

The higher-degree *dans* are the "black-belts," the masters of the game. They place the *go-ishi* quickly, perceiving strategies through the eyes of experience. It is not unusual for them to play all night long.

For those less advanced or just learning the game, watching the

dans play can be perplexing. The aspiring master will find the club's library a bountiful source of information on the game. Less competitive minds might be satisfied with contemplating, over a cup of tea, the patterns the black and white stones form as they are placed on the *goban*, florid ideograms whose beauty might well be their own excuse for being. For those desiring it, instruction is offered at a nominal fee.

The San Francisco Go Club, 1881 Bush (at Laguna), SF, open daily. For information on membership, call 563-9737.

—Peter Levine

Editor's retort

William Randolph Hurts, Jr.
Editor-in-Chief, The Hurts Newspapers



Turning the Red Tide

On our way to Europe this trip we stopped in Boston, where the talk was about the Red Tide. When I arrived here in France, I started thinking about another Red Tide, one with perhaps far more serious consequences.

Meetings this week with six kings, four prime ministers, five princes, three right-hand men, two dukes, eleven generals, seven feudal lords and one senior cabinet minister reassured me, however, that Western Europe is still strong in its fight against Eurocommunism. Nevertheless, all of these old friends also made me realize that the Red threat is as great as ever. This reassurance, together with a strong warning, I would like to pass on to you, my readers.

We are staying in the quaint, rustic, just-like-you-see-in-the-movies town of St. Germain-en-Laye, a hamlet cradled by small hills and fertile valleys, not too far from the bustle of Paris.

Regular readers of this report will not be surprised that on the surface, much has changed here

since my frequent visits with my family when I was a child. However, the people themselves, the mainstays of French democracy, are unchanged. Their love of freedom and its synonym free enterprise is unshaken even in view of the growing Kremlin-inspired communist threat.

Just as the British people were encouraged by Churchill, so too do these villagers and the European citizenry as a whole receive their courage from those very leaders with whom I have been spending the past two weeks.

In a recent lengthy conversation with French President Valéry Giscard d'Estaing, I inquired whether he too did not feel that the Marxist menace, though checked by allied efforts, must still be fought tooth and nail. "Certainly," he said.

West German Chancellor Helmut Schmidt, visiting from Bonn, was even more explicit when responding to the same question over a dinner to which I treated him. "Without a doubt," he answered, nodding his head.

Further interviews drove home the necessity of vigilance. This need is something that I, with all due modesty, and the Hurts Newspapers have been warning about for years.

We are staying at the chateau of the distinguished Duc de Mireille, a longtime friend who runs much of the political show in France. He summed up the situation for me: "Frenchmen of good conscience recognize the danger of a communist takeover. All of us must act together in turning the Red Tide."

What all this means to you and me, all of us common people who own newspaper chains and spend our time motoring over Europe, is that, though still strong, our free enterprise system, our way of life which ensures our home, family and job—if it exists after Proposition 13—can only be upheld through a concerted effort.

If this report encourages you to stem the Red Tide, to write your Congressman and President Carter to inquire what they are doing, I will feel that I have once again rendered a service to my country and the world.

—Ronald Blum

GUNS AND BUDDIES

Obie Award-winning playwright Murray Mednick will be in San Francisco this weekend to attend a preview of his play, *The Hunter*—a provocative, surreal and suspenseful study of the shift of power among men and women. Never before produced on the



Terrance McDermott, Rita Yovino and Pat Monk in "The Hunter."

West Coast, the play originated at New York's Theatre Genesis, the spawning ground for several important burgeoning playwrights including Sam Shepard and Leonard Melfi.

According to director Edward Weingold, who is staging the work at the San Francisco Actors Ensemble, "Mednick drives into the myth of power, the forces of life and loving, death and violence, by presenting a parable of two buddies—deserters from an unspecified war—

who are intruded upon by two other kinds of warriors—a hunter and a pistol-packing woman."

Acting in the play, which previews this weekend (Nov. 10-12) and opens Friday, Nov. 17, are Lewis Brown, Terry McDermott, Pat Monk and Rita Yovino. Performances are Fridays and Saturdays at 8 pm, Sundays at 3 pm, through Dec. 17. The Actors Ensemble is at 2940 16th Street, SF; phone 861-9015.

—Loretta Yardley

THE INSIDE TRACK

Where do street performers go when they disappear from their favorite corner? Earlier this year, Kristavo, a San Francisco slack-wire artist and juggler, was forced to give up his favorite performance haunt near the Ferry Building for a wheelchair.

A street performer for more than four years, Kristavo suffered a freak back injury five months ago which, without the aid of workman's compensation or other benefits, has left him with no income as he fights a slow battle to regain the use of his legs.

Friends and admirers throughout the local entertainment community have rallied to

Kristavo's cause with an upcoming benefit designed to draw funds to the juggler's account while providing an outstanding evening's diversion. Sandy Counts, tightrope walker, fire eater and fellow member of Project Artaud, is producing the event, which includes tap dancing by Rosie Radiator and the Pushrods, juggling by the Bay City Reds, Rainbow the Mime, the Pickle Family Circus clowns, comic juggler Hillary Carlip, high-web performer Zanita, the Oberlin Dance Collective, magic by Dr. H. P. Lovecraft, music by singer Weslia Whitfield and tightrope work by Countshimself.

"I'm sure a lot of people know and love Kris as a fine performer," Counts explained, "but when you're not on the streets, nobody knows where to find you and help you. Most street performers have no media coverage to speak of, and so people don't even hear about a case like Kris's."

Project Artaud is a warehouse that houses the Southern Exposure Art Gallery, Centerspace Dance Studio, Mangrove Dance Studio, Studio Eremos and the Artaud Theatre, as well as 108 artists of various media who, like Sandy Counts and Kristavo, work within the nonprofit cor-

poration formed eight years ago by and for artists.

Besides the performance itself, *A Night to Remember* will feature a cake auction hosted by Margo St. James and TV talk-show host Joe Bavarusco. At the show's end, entertainers will join the audience for a dance and party with refreshments, including baked goodies, beer and wine. The Artaud Theatre has wheelchair access, and childcare will be provided.

A Night to Remember, Friday, Nov. 10, 8 pm, Artaud Theatre, 450 Florida (near 17th), SF, \$3 admission. For info: 626-8275 or 552-4014.

—Michael Branton

Kristavo himself.



The bride at 86.

Is that a pistol in your pocket, or are you glad to see her? Mae West will appear in person at the Warfield Theater, 982 Market, SF, on Thursday, Nov. 16, for the world premiere of her new movie *Sextette*, which also features Ringo Starr, Tony Curtis, George Hamilton, Alice Cooper, Rona Barrett, Walter

Pidgeon and the late Keith Moon.

The theater opens at 7 pm, and West makes her grand, red-carpeted entrance at 7:50, flanked by an honor guard of 12 near-naked body builders. A showing of film clips from some of her old movies starts at 8 pm, after which Mae West herself

appears onstage. What she does next is anybody's guess. *Time* magazine says *Sextette* is "so bad it is good." Mae West says, "When I'm good I'm very good, but when I'm bad I'm better."

Tickets \$5 and \$10 from the Warfield and Strand Theaters and Macy's/Emporium/Capwell.

Flea market

A field day for musical-memorabilia lovers: Blind Lemon, a nonprofit performance space, is offering up a great selection of scores, unusual audio equipment, musical accessories, "strange items" and even some free LPs while they last. The sale extends from Thursday, Nov. 9, through Saturday, Nov. 11. Hours: 5-8 pm Thursday and Friday, noon-6 pm Saturday. Call 848-3644 for more information or drop by the sale at 2362 San Pablo, Berkeley. . . . The Westside garage sale started last weekend, but you can still find lots of homemade goodies, household paraphernalia and clothing (it's a benefit for Westside Community Health). 1000 Fulton (at Steiner), SF. Things get under way at 11 am both Saturday and Sunday and close up at 5 pm. . . . The Alpine Club's annual Ski Swap needs little introduction, but all you ski bums should know that this year the swap has been moved to the Hall of Flowers in Golden Gate Park. Bring your used ski equipment and swap it for stuff you want. A band, movies and food add a festive touch to the occasion. The swap happens between noon

and 6 pm on Saturday, Nov. 11. . . .

It's never too early to think of Christmas. The University Art Museum's annual fall book sale is a good place to start your shopping. The bookstore, housed in the lobby of the University Art Museum at 2626 Bancroft Way, Berk., has a good selection of photography and film books as well as books on artists and art history. You can also find great children's books there. The sale runs from Friday, Nov. 10, to Sunday, Nov. 12. Hours: 11 am to 5 pm. . . . The Single Parent Resource Center is sponsoring a children's clothing exchange on Saturday, Nov. 11, from 10 am to 3 pm at the Noe Valley Ministry, 1021 Sanchez, SF. Bring clean, mended clothes, toys and equipment. Call 821-7058 for more information. . . . If you're in San Anselmo on Saturday, Nov. 11, you can take advantage of the Open House day put on by the merchants of San Anselmo. Many stores will offer refreshments or free samples and give you a chance to preview their Christmas wares. . . . Alameda's annual Harvest Time Craft Faire featuring craft folk from all over the Bay Area takes place Thursday evening through Sunday, Nov. 9-12. It's free to come in and browse (the Faire is held at the Veterans' Memorial Building, Central Walnut, Alameda). Hours of the Faire: 7 pm to 9:30 pm Thursday, 10 am to 5 pm Friday through Sunday.

—Valerie Mindel

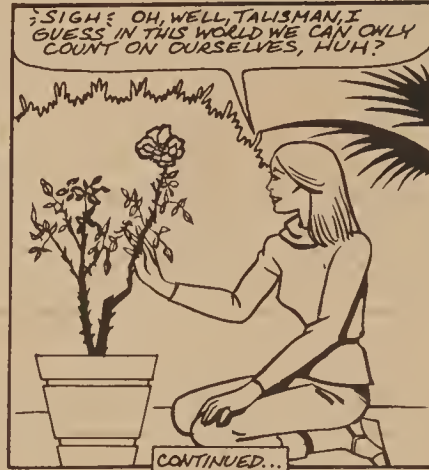
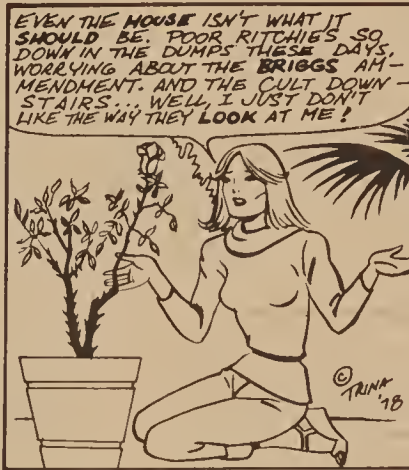
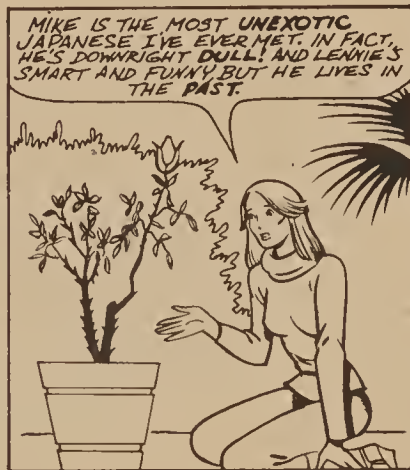


Leonard Pitt is a man of remarkable talent who is performing his one-man show, *2019 Blake*, at San Francisco's Eureka Theater this weekend. Developed in collaboration with writer/director George Coates, the piece uniquely combines elements of dance, theater and mime. Midnight on Friday, Nov. 10, and Saturday, Nov. 11, Market 16th Street, SF, 863-7133.

CALENDAR

SAN FRANCISCO GOTHIC

by Trina Robbins



continued from page 23

Terry Sendgraft & Fly-By-Night. The founder of Motivity and a women's trapeze troupe performs a Motivity piece as a benefit for the Feminist Perspectives on Pornography Conference, 7:30 pm. Skylight Studio, 2547 8th St., Berk., \$3, 548-0964.

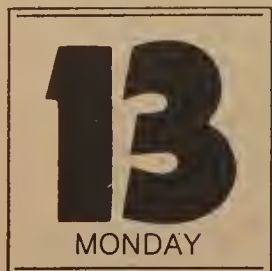
Marin Symphony opens its 1978-79 season with a performance of works by Dvorak, Beethoven, Ravel and Strauss, with pianist Janet Guggenheim, violinist Stuart Canin (of the SF Symphony) and cellist Michael Grebanier, conducted by Sandor Salgo, 7:30 pm. Marin Veterans' Auditorium, Civic Center, San Rafael, \$5.50 general, \$2.50 students, 472-3500. A preview of the season by Sandor Salgo is Fri/10, 10:30 am, SF Yacht Club, Belvedere, free, 453-4342.

Jethro Tull/Uriaiah Heep. The two British rock groups play in concert at 8 pm, Oakland Coliseum, Hegenberger at the Nimitz Fwy., Oakl., \$6.50-\$8.50, 635-7800.

Cecil Lytle, first prize winner in the international Liszt Competition for Piano, performs a program of works by Busoni and Chopin, 8 pm. Heilman Hall, 1201 Ortega, SF, \$4 general, \$2 students and seniors, 642-9988.

Classical Indian Folk Music performed by 82-year-old master of tabla and harmonium, vocalist Swami Nada-Brahmananda, 8 pm, Yoga Society, 2872 Folsom, SF, \$3, 285-5537.

The Quartet: see Friday/10.

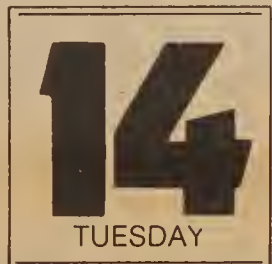


*** Victorian Architecture Lecture** with Judith Lynch Waldhorn and Sally Woodbridge, authors of "Victoria's Legacy," tours of SF-Bay Area architecture. The lecture includes a slide presentation by Woodbridge of Oakland and East Bay Victorians, 7:30 pm. West Auditorium of Oakland Main Library, 125 14th St., Oakl., free, 273-3134.

Bob Dylan makes his first Bay Area appearance since 1974, with two concerts, tonight (sold-out) and Tues/14, 8 pm. Oakland Coliseum, Hegenberger at

the Nimitz Fwy., Oakl., call 635-7800 for ticket information.

Carmen McRae & Nanette Fabray perform in concert with Barbara and Joel Jereb in a benefit performance for the Center for Independent Living. The evening's entertainment also includes a special film by Lily Tomlin, 8-11 pm. Mocambo, Sutter at Polk, SF. Call 527-8202 for ticket information; McRae opens a solo engagement Tues/14-Dec. 3 (except Mon.) at the Mocambo.



*** Walt Disney Studio Cels:** A cel is the hand-inked acetate plastic base (originally celluloid) made from the original animated drawing. In honor of Mickey Mouse's 50th birthday, Circle Gallery is offering a limited edition portfolio of cels from MM's most famous cartoons, "Steamboat Willie" (1928), "The Band Concert" (1935), "Mickey's Birthday Party" (1941) and "The Simple Things" (1952). The show opens today and continues through Dec. 781 Beach, SF, free, 776-2200.

*** Bill Brandt/M. C. Escher.** An exhibit of the work of photographer Bill Brandt and rare prints of artist M. C. Escher opens today in celebration of the 10th anniversary of the Simon Lowinsky Gallery (formerly Phoenix). The show continues Tues.-Fri., 10:30-5:30 pm and Sat., noon-5 pm, through Dec. 23, 228 Grant, SF, free, 788-5516.

Super-8 Films are almost never screened or distributed, but Off-the-Wall Cinema has been assembling Super-8 programs for two years. Tonight's special presentation includes new films by local and nationally known filmmakers, 7:30 and 9:30 pm. Roxie, 16th St. at Valencia, SF, \$2.50, 863-1087.

Coke Escovedo Band performs Latin jazz in concert with percussionist Sheila Escovedo, 8 and 11 pm. Old Waldorf, 444 Battery, SF, \$4.50 advance, \$5.50 day of show, 397-3884.

"Between Two Loves." Authors/actors Rena and Stanley Waxman perform their adaptation of Golda Meir's autobiography, "My Life," 8 pm. Fort

Mason Center, Laguna at Marina, SF, \$3.50 general, \$3 students and seniors.

Oakland Symphony performs works by Stravinsky, Falla, Ravel and Holst, conducted by Harold Farberman, with soprano Victoria de los Angeles and the women of the Oakland Symphony Chorus, directed by Joseph Liebling, tonight and Thurs/6, 8:30 pm, Sat/18, 11 am. Paramount Theatre, Broadway at 21st St., Oakl., \$4-\$10, 465-6400.

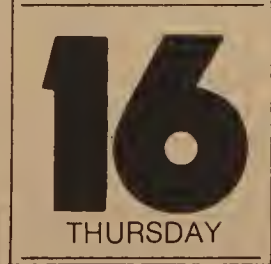


*** Rare Poetry Performance.** Poets Steve Benson, Carla Harryman, Lyn Hejinian, Bob Pearlman, Kit Robinson and Barrett Watten perform the final section, "24," of poet Louis Zukofsky's book-length, autobiographical poem, "A," for four speaking voices, with accompanying piano music by Handel, 3 pm. Knuth Hall, Creative Arts Bldg., SFSU, 1600 Holloway, SF, free, 469-2227.

*** Visiting Artist Lecture** by photographer, writer and critic Wright Morris, who lectures on his work, besides reading and showing slides from his book "God's Country and My People," 7:30 pm. SF Art Institute Auditorium, 800 Chestnut, SF, free, 771-7020.

Los Angeles Philharmonic, under the baton of its new music director, Carlo Maria Giulini, performs works by Carl Maria Weber, Schubert, Beethoven, 8 pm. Center for the Performing Arts, 255 Almaden, San Jose. Call (408) 298-2300 for ticket information.

Richie Havens performs in concert, 8:30 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.



*** The Nampeyo Creative Spirit** is a new exhibit exam-

ining the work of five generations of the talented Nampeyo family of Hopi Indians. The show features pottery by Nampeyo, the Hopi potter responsible for the revival of traditional pottery-making 70 years ago, her great granddaughter, Dextra Nampeyo and Dextra's son, Dan Namingha, who now works with painting, sculpture and lithographs. The show opens today and continues daily, 10 am-5 pm, through Jan. 16. A public reception for Dan Namingha is Sat/18, 3-5 pm. In conjunction with the exhibit and the two dioramas on Navajo and Hopi Indians of the Southwest, programs on Hopi oral traditions (Sat/11, 1-4 pm), Navajo oral traditions (Sat/18, 1-4 pm) and Hopi pottery (Sat/25, 1-4 pm) are presented. California Academy of Sciences, Golden Gate Park, SF, \$1 general, 50¢ children and seniors, 752-8268.

Antique Show & Sale. Besides the Tiffany lamps, snuff boxes, silver cigarette boxes, leaded glass and pocket watches, this show also features corn-husk dolls, Edison victrolas and elaborate costumes, plus 225 antique dealers. This pre-Christmas event opens today and continues through Sat/18, noon-10 pm and Sun/19, noon-6 pm. San Mateo County Fiesta Grounds, Hall of Flowers, San Mateo, \$2.25 donation, EX2-6552.

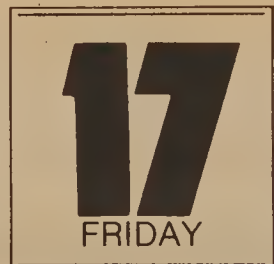
*** Mexican Museum 3rd Anniversary** celebration opens two exhibits. Different Expressions of Mexican Contemporary Art is a group show of 25 paintings by six Mexican artists working in both realism and abstractionism. Paintings and Drawings by Miguel and Rosa Covarrubias, the Mexican artists- anthropologists, also opens today and continues through Jan. 12. A public reception tonight, 7:30-10 pm, features salsa music by Cascabel and antojitos mexicanos (hors d'oeuvres), 1855 Folsom, SF, free, 621-1224.

*** Guatemalan Artist Carlos Loarca's** new acrylic works are on exhibit today through Dec. 16. A public reception for the artist tonight, 7:30-10 pm, features live music and refreshments, Galeria Museo, 2nd floor of the Mission Cultural Center, 2868 Mission, SF, free, 821-1155 or 821-1156.

Martha Graham, the most influential figure in modern dance for over 40 years, makes a personal appearance at the opening night of her company's three-day engagement at Zellerbach Auditorium, UC Berk. Following tonight's introduction

by Graham, the company performs "Seraphic Dialogues" (1955), "The Owl and Pussycat" (1978) and "Phaedra" (1962), 8 pm. Fri/17, 8 pm, the program is "Diversion of Angels" (1948), "O Thou Desire Who Art About to Sing" (1977) and "Night Journey" (1947). The company concludes its performances with "Appalachian Spring" (1944), "Equatorial" (1978), "Errand Into the Maze" (1947) and "Diversion of Angels," Sat/18, 8 pm, \$5-\$10 general, \$4-\$8 students, 642-9988.

"The Hypochondriacs." West German playwright Botho Strauss's first play, a melodramatic mystery about love and murder, receives its U.S. premiere by the Julian Theatre, directed by Richard Reinheiss. The production opens tonight and plays Thurs.-Sun., 8 pm, through Dec. 10, 953 DeHaro, SF, \$3.50-\$4.50 or PAS voucher, 647-8098.



La Pena Children's Festival is a benefit for the cultural center's children's programs. Tonight's event begins at 7 pm and features an amusement park with Regina the Fortune Teller, African folktale "The Division of the Cowries" (from the Yoruba tribe in Nigeria), songs from Latin America by Rafael and Oquige, animated films, Boo-lu, the clown, Oakland Youth Mime and La Pena Puppet Theater. 3105 Shattuck, Berk., \$2 general, 50¢ children, 849-2568.

"Hollywood Mirrors." Asian American Theatre Workshop presents its first musical and dance production, written and directed by Momoko Iko. The play opens tonight and continues Fri.-Sat., 8:30 pm and Sun., 7:30 pm, through Dec. 23, 4344 California, SF, \$3 general, or PAS voucher, 752-8324.

"Hansel and Gretel," the fairytale opera by (the original) Engelbert Humperdinck, is presented by the Oakland Opera Theater as a pre-holiday treat, directed by Arthur Conrad and Robert Pettitt. Performances are scheduled tonight at 8 pm, Sat/18-Sun/19, 2 pm, Ehmann

Hall, YWCA, 1515 Webster, Oakl., \$4 general, \$2.50 juniors and seniors, 524-8465.

*** California New Wave.** The world premiere showing of Target Video, which includes punk video, experimental music and other new wave art forms, plus selections from the televised video shows by artists Joe Rees, 8 pm. Center for the Visual Arts, 1333 Broadway, Oakl., \$1 general, free for CVA members, 451-6300.

*** "Calling For Help."** German playwright Peter Handke's contemporary work about ways of calling for help without ever saying the word "help," is presented by the SF Performance Collective, directed by Ron Kantor. The production plays tonight-Sat/18, 8 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020.

Cook Islands Performing Arts Company presents a program of dance, music and drama tonight at 8 pm, from one of the most untouched island groups in Polynesia. The company of 25 performers is directed by Turepu Turepu. Center for World Music, Fort Mason, Bldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students or PAS voucher, 848-8989.

Flora Purim, the Latin-jazz singer, performs in concert, 8 and 11 pm. Old Waldorf, 444 Battery, SF, \$6 advance, \$7 day of show, 397-3884.

Robin Williams, the former SF comedian and second place winner of the SF Comedy Competition two years ago, is now Mork of the television comedy, "Mork and Mindy." Williams opens a sold-out stand-up comedy engagement at the Boarding House, tonight through Mon/21, 8:30 and 11 pm. 960 Bush, SF, \$7.50, 441-4333.

Kronos String Quartet/Listen. A modern classical quartet performs in concert with Mel Martin's jazz group, 8:30 pm. Hall of Flowers, Golden Gate Park, SF, \$6 donation, 775-2021.

San Jose Symphony performs works by Bach, Ravel and Tchaikovsky, conducted by George Cleve, with pianist Alexis Weissenberg, tonight and Sat/18, 8:30 pm. Center for the Performing Arts, 255 Almaden, San Jose, \$5-\$7, (408) 298-2300.

Cecil Taylor performs in concert, tonight and Sat/18, 9 and 11:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.

*** Indicates general admission of \$1 or less.**
—Susan Shepard

EVENTS/MUSIC

M

MUSIC

ROCK/POP/SOUL

Commodores/Bros. Johnson: In a solid soul concert, Fri/10, 8 pm, Cow Palace, Geneva at Santos, SF, \$8.50, \$9.50 day of show, tickets available at BASS and box office, call TELETIX

East Bay Mud: performs jazz, Latin and rock music, plus anti-nuclear theater by the Plu-

onium Players, in a benefit performance for the Abalone Alliance Diablo Canyon Defense Fund, Sun/12, 9 pm-1 am, Slarry Plough Irish Pub, 3101 Shattuck, Berk, \$2.50, 465-0743 (East Bay) or 626-1464 (SF).

Jethro Tull/Uriah Heep: two legendary English rock groups perform in concert, Sun/12, 8 pm, Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy, Oakland, \$6.50-\$8.50, call TELETIX or box office, 635-7800

Bob Dylan: packs the Coliseum with two sold-out shows, Mon/13-Tues/14, 8 pm, Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy, Oakland, 635-7800.

Fox Fire: presents a live lunchtime concert, Tues/14, noon, Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, free, 469-2444

Southside Johnny & the Asbury Jukes: Bruce's buddies perform in concert, plus special guest Alicia Bridges, Wed/15, 8 pm, Zellerbach Auditorium UC Berk., \$6.50-\$7.50, tickets available at BASS and box office, 642-9988

Rush/Pat Travers: a definitely high-deci-

bel double bill, Thurs/16, 8 pm, Cow Palace, Geneva at Santos, SF, \$6.50 advance, \$7.50 day of show, dial TELETIX

FOLK/BLUES/COUNTRY

The Mother Pluckers: perform country, bluegrass and old-time music in concert, Thurs/9, 7 pm, Lurie Rm., Main Library, Civic Center, SF, free, 558-3191

Mark Naftalin: performs original and improvisational blues on piano, Thurs/9, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

Charley Pride: appears in concert, with guests Dave & Sugar, Fri/10, 8:30 pm, Sat/11, 7 and 10:30 pm, Sun/12, 4:30 and 8 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.50 Fri-Sat, \$6.50 Sun., 364-2550 or 982-6550 (SF)

Dale Miller & Friends: guitarist Dale Miller, vocalist Janet Smith, singer/songwriter Janie Christianson and bassist Mitchell Holmand perform ragtime music, blues, Irish tunes and originals, Sat/11, 8:30 pm, Marina Music Hall, Fort

Mason Bldg 314, Laguna at Marina, SF, \$2.50 or PAS, 452-1248

J.C. Burris: harmonica bluesman performs in concert, Wed/15, 8:30 pm, Kaballah Koffee House, SF Jewish Community Center, 3200 California, SF, \$1.50, 346-6040

Tom McFarland Blues Band: the local favorite performs in concert, Thurs/16, 8:30 pm, Kaballah Koffee House, SF Jewish Community Center, 3200 California, SF, \$1.50, 346-6040

Malcolm Johnstone: plays works for guitar from his latest album, Fri/17, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$2-\$3 or PAS, 776-5552

M.J. Lallo: poet, comedienne and songwriter presents an all-women show with Mary Burnley on bass and Susan Salisbury on sax, Fri/17, 9 pm, People's Cultural Center, 721 Valencia, SF, \$2.50, 431-9329

ETHNIC/HIGHLIFE

Oakland International Festival: first annual, features live music by Michael Davis-Asoke, the Castleers, Clive Mason & Chris Chafe,

Coro Voces del Alna Naxcana, Demetrius & The Funkateers, The Gospel Dynamics, Jason Serinus, Jesse Beagle, the Mission Latin Jazz Band, Lisa Mosko, Orquesta Rene del Mar, the Polish Art & Cultural Foundation members, Riddm, The Simcha Orchestra, St. George Serbian Orthodox Church members, Un Funky Production, The Vodvile Band with Marc Greenwald, Wilma Pang & the Amay Singers, accompanied by the Chinese Instrumental String Ensemble, Yoel and the Z.M. Meacham Choir, Inc., plus dance, theater and multi-media performances, Fri/10 (5-11 pm), Sat/11-Sun/12 (11 am-11 pm), Oakland Auditorium, 10 10th St., Oakland, \$2.50 advance at BASS, \$3 gate, \$2 for children under age 12, 392-4880

Ravi Shankar: the virtuoso classical Indian musician, largely responsible for the popularization of the sitar in the Western world, gives a free lecture/demonstration, Fri/10, noon, Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, 469-2444, appears in concert with Alla Rakha, tabla, Wed/15, 8 pm, Masonic Auditorium, 1111 California, SF, call for ticket information, 776-6917

continued next page

MUSIC

LESLIE GOLDBERG

SPREADING THE THEORY OF DE-EVOLUTION: "DEVO IS JUST A CLEANUP SQUAD"

Waiting for Devo (pronounced De-VO). No, it's not some new experimental play, but it has become something of a San Francisco pastime. First, fans had to wait for the album. One local record store salesman said, "Before *Q: Are We Not Men? A: We Are Devo!* was released, I was getting 10 to 15 calls a day. People were frantic to know when Devo's album would be out." Now, the natives are even more restless. They wait for the band itself. Devo's four performances at the Old Waldorf on Nov. 10 and 11 are sold out. (You can still catch the band's late set on Friday night by tuning in the broadcast from the Old Waldorf on KSAN radio, 94.5 FM, at midnight on Nov. 10)

It's been over a year since San Francisco "Devo-tees" had the chance to see Devo perform, unless they happened to catch them on "Saturday Night Live" last month or dropped by the Roxie Theater and saw one of Devo's short films. San Francisco has been a Devo hot spot ever since the group's first single, "Jocko Homo," which they released on their own Booji Boy label, reached San Francisco, followed by the group itself, shaking them down at the Mabuhay Gardens. San Francisco was one of the first places where Devo received applause, and wild applause at that, instead of fruit and bottles.

Devo is not punk. The avant-garde lyrics and musical sophistication that distinguish Devo from punk have not only captured audiences on both coasts but have also caught the attention of superstars like Neil Young, David Bowie and Mick Jagger. When Bowie heard

Devo he wanted to produce them. Jagger reportedly said that he thought Devo's version of "(I Can't Get No) Satisfaction" was the best he'd ever heard. And Neil Young, upon hearing Devo, called his manager Elliot Roberts in the middle of the night. Roberts, who now manages Devo along with Young and Joni Mitchell, said, "It was three o'clock in the morning when Neil called. He wanted to know if I had heard of this band Devo. He said it was the best music he'd ever heard."

The five members of Devo, Mark Mothersbaugh, singer/songwriter and synthesizer/keyboard player; his younger brother Bob Mothersbaugh, guitarist; Jerry Casale, bassist; his younger brother Bob Casale, guitarist and Alan Myers, drummer, all come from Akron, Ohio. Akron has nothing to do with green rolling hills or small-town sense of community, an image its name might suggest to some. It is the home of Goodyear Tires and the heavily industrialized area is sometimes called the "Rubber City." Growing up there, the members of Devo were far from charmed by Akron and saw it as simply a microcosm of the social, psychological and ecological disaster of modern society. At Elliot Roberts's Sunset Boulevard office in Los Angeles, Jerry Casale says, "Akron is devoid of culture in the sense that people think of culture. It was a place we had to get out of. It's a dead space."

It was in Akron that Devo first started performing, mostly in bars. They wore the same strange-looking yellow rubberized suits and bug-eyed welding goggles that Akron factory workers had to wear on the job.



The five spudboys from Ohio, ready for action.

Except for "Satisfaction," Devo performs all original songs which ponder a world gone polyester. Quirky, bizarre, often horrifying scenarios such as a girl friend being killed by falling space junk, a mongoloid in a business suit, hamburgers off the assembly line and the ensuing Big Mac attack are scattered among Devo's repertoire.

Though sometimes Devo's lyrics border on new wave, their sound has little in common with the minimalist blast of punk rock. Space-age synthesized sound effects, Bryan Ferry-like vocals and infectious, if not downright danceable, rhythms converge in Devo's music. A typical Devo concert invariably transforms an audience into a bobbing, boogeying, sweaty mass chanting, "We are Devo! We are Devo!" The blank generation becomes the bump generation at a bash, a la Devo.

Sitting in Roberts's office, the five members of Devo look like M.I.T. grads in stylishly baggy pants and long-sleeved white shirts. Since they are not dressed in their customary performing outfits, neither the jump suits nor the yellow rubber, they request not to be photographed. Jerry Casale is the apparent spokesperson. As he talks, the other members of Devo look silently on, scarcely moving. Casale explains, "They think interviews are stupid. They think talking is stupid."

When did Devo form?

"There was Devo long before we were born," he responds cryptically.

What made you want to become musicians?

"We didn't want to become musicians. We aren't musicians. We chose music as the host mechanism."

How old are you?

"We are all different. Just say we are five spudboys from Ohio, ranging in age from 23 to 28 and from 120 pounds to 144 pounds."

Five spudboys. This is not L.A. This is the U.S.S. Enterprise. Casale speaks slowly, softly. At times he seems like an interplanetary being who has been living among us, observing. He says, "People are freaked out by genetics, radiation, food, hairdos and don'ts. They see the degeneration and the fact that everything is falling apart. This is reflected in art."

Casale smiles, "Devo is just a cleanup squad. We're taking all the industrial waste and packaging it and using it. You gotta work through being worried and paranoid about what is coming and start meeting it head-on."

Devo has completed two short films, "Satisfaction" and "The Truth About De-Evolution," that are shown before their live performances and at midnight movie screenings. The seven-minute "The Truth About De-Evolution" features scenes with Devo's traditional mindless factory workers, as well as ghoulish

surgeons, monolithic generals and squeaky but nonetheless demonic scientists. The threat of chemical and radiation poisoning hovers ominously. The high point of the film comes at the end with an entire classroom of Halloween-style doctors and nurses bopping frantically yet happily while singing, "We are Devo!"

As it is explained in the film, the name Devo comes from "de-evolution." You see, Devo believes mankind is on a downward trend, that we evolved from cannibalistic apes and are now unfortunately returning to that primal state, which amounts to de-evolution. According to Casale, research for the theory was done at Kent State University. The moment of the historic discovery came when Jerry Casale and Mark Mothersbaugh, students at the time, were thumbing through a *Wonder Woman* comic. Casale says, "There was the evil mad scientist and he had Wonder Woman in a chamber. He had this big machine with a lever on it. At the top it said 'Evolution' and at the bottom it had 'De-Evolution.' Of course, he was laughing madly and he's pulling it toward him. It just so happened that that same night we saw *Island of Lost Souls* with Lon Chaney, Charles Laughton and Bela Lugosi where they are trying to find the link between man and animal. Since then the information on de-evolution just keeps pouring in."

MUSIC/THEATER

continued from previous page

Auditorium, 1111 California, SF, call for ticket information, 776-4917

Taiko Drummers: celebrate Taiko Dojo's 10th anniversary with a concert including traditional Japanese drum music, festival drumming and modern compositions that meld jazz with age-old ceremonial rhythms, Sat/11, 5 pm, Japan Center Theatre, 1881 Post, SF, \$5 donation, part of the proceeds go to the Kimochi Board and Care Project for Japanese-American senior citizens, 921-5863

Hedzoleh Soundz: perform African high-life, jazz and funk in concert, Sat/11, 8 pm, Center for World Music, Fort Mason Bldg 312, Laguna at Marina, SF, \$3 general, \$2 50 student or PAS, 848-8989

Souleman Rowgie: performs with his West African Highlife Band at a dance/concert benefit for Geronimo Pratt, imprisoned black liberation leader, Sat/11, 8 pm, People's Cultural Center, 721 Valencia, SF, \$3, refreshments, 621-9165 or 431-9329

Sol Y Luz Grupo Flamenco: performs flamenco and Spanish music and dance in concert, Sun/12, 8:30 and 9:30 pm, Open Theatre and Cafe, 441 Clement, SF, \$2.50, 386-3086

Swami Nada-Brahmananda: master musician and teacher of Indian vocal and instrumental music, presents a concert, Sun/12, 8 pm, Yoga Society, 2872 Folsom, SF, \$3, 285-5537

JAZZ/AVANT-GARDE

Betty Wong/Charles Amirkhanian: perform both new and older original works in concert, plus a dance collaboration by Doug Skinner and Helen Dannenberg, Fri/10, 8 pm, Finnish Hall, East Bay Center for the Performing Arts, 1819 10th St., Berk, \$3, 841-3100

★ Studio 13 Jazz Band: plays live traditional jazz as part of the opening celebration for the SF Museum of Modern Art Rental Gallery, enjoy wine, cheese and a tour of the new gallery of works by Northern California artists, Sat/11, 4-8 pm, Fort Mason Center, Bldg 308, Laguna at Marina, SF, free, 441-4705

Carmen McCrae: appears with Nanelle Fabray and Barbara and Joel Jereb (plus a special film by Lily Tomlin) in a benefit concert

for the Center for Independent Living, Mon/13, 8-11 pm, Mocambo, Polk at Sutter, SF, reservations and information at 841-4776 or 527-8202. McCrae opens at the Mocambo Tues/14, see Clubs Listing

★ Jeff Sanford Trio: gives a lunchtime concert, Thurs/16, 12:30 pm, Union Depot, SFSU, 1600 Holloway, SF, free, 469-2444

Listen: featuring Mel Martin, appears in concert with the innovative Kronos String Quartet in a benefit for City Celebration, Fri/17, 8:30 pm, Hall of Flowers, Golden Gate Park, SF, \$6, 552-4387

RECITALS

David Keith: presents a piano recital of works by Bach, Beethoven, Brahms and Chopin, Fri/10, 8 pm, Convent of the Sacred Heart, 2222 Broadway, SF, \$3, 563-2900 ext 24

William Feasley: presents a classical guitar recital of works by Ponce, Villa-Lobos, Sor, Tansman and Lauro, Fri/10, 8 pm, Marina Music Hall, Fort Mason Bldg 314, Laguna at Marina, SF, \$2 50 or PAS voucher, 647-3116

Diego de Moron: performs a concert of flamenco guitar music, including such major forms as Bulerias and Soleares, Fri/10, 8 pm, Center for World Music, Fort Mason Bldg 312, Laguna at Marina, SF, \$3 general, \$2 50 student, or PAS, 848-8989

Gregory Barber & Ricklen Nobis: presents a bassoon and piano recital of works by Bach, Beethoven, Chopin, Schumann, Brahms and Saint-Saens, Fri/10, 8:30 pm, 1750 Arch Street, Berk, \$3 general, \$2 50 students, \$2 seniors, 841-0232

Nancy Karp: presents a concert of original minimalist dance and music, as part of the Performing Arts Forum, Fri/10-Sat/11, 8:30 pm, ODC Performance Gallery, 223 Mississippi, SF, \$3 or PAS voucher, 863-6606

Kenneth Huber: presents a piano recital of works by Beethoven and Schubert, plus the premiere of a sonata by Kenton Coe, Fri/10, 8:30 pm, Old First Church, Van Ness at Sacramento, SF

Pipe Organ Concerts: played by either Ludwig Altman or Newton Pashley, Sat/11-Sun/12, 4 pm, M. H. de Young Museum, Golden Gate

Park, near Fulton/9th Ave., SF, no charge beyond museum admission

Sherrill Milnes: the electrifying baritone presents a program including works by Handel, Lully and Marcello, leader by Schubert and Joseph Marx, art songs by Henri Duparc and Prince Yelitsky's aria from Tchaikovsky's "The Queen of Spades," Sat/11, 7:30 pm, Masonic Auditorium, 1111 California, SF, \$9 50, call 527-3622 for information

Mark H. Lawrence: the principal trombonist of the San Francisco Symphony gives his first SF solo recital, performing works by Hindemith, Milhaud, Wagenseil and Reich, Sun/12, 4 pm, Old First Church, Van Ness/Sacramento, SF, \$3 general, \$2 students, or PAS, 776-5552

Cecil Lytle: first prize winner in the International Liszt Competition, currently Artist-in-Residence at UC San Diego, performs "Twenty Four Preludes, Op. 37" by Busoni and "Four Scherzi" by Chopin, Sun/12, 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave./Ortega, SF, \$4 general, \$2 students and seniors, 564-8086

★ Shayne Bowen: performs works for classical guitar by Scarlatti, Villa-Lobos, Sor, Albeniz, Couperin and Tansman, Tues/14, 7 pm, Sunset Branch Library, 1305 18th Ave., SF, free

Victoria de los Angeles: the legendary Spanish soprano makes her exclusive Bay Area appearance with the Oakland Symphony, under the direction of Harold Farberman, in a program including Ravel's "Scheherazade" and two arias from Falla's "Le Vida Breve," also performed will be Stravinsky's "Fireworks" and Holst's "The Planets," with the women of the Oakland Symphony Orchestra Chorus, under the direction of Joseph Lieling, Tues/14, 8:30 pm, Paramount Theatre, 21st St. at Broadway, Oakl., \$4-\$10, 465-6400

Kronos String Quartet: appears in concert with Lisien, featuring Mel Martin, in a benefit performance for City Celebration 1979, Fri/17, 8:30 pm, Hall of Flowers, Golden Gate Park, SF, \$6, tickets available at Downtown Center, 325 Mason, SF, 775-2021

CHAMBER

Chameleon Consort: presents works for soprano, flute, clarinet and piano by J.C. Bach, Schubert, Schumann, Ravel, Morton Subotnick and Lester Trimble, Fri/10, 8 pm, Palo Alto Cultural

Center, 1313 Newell at Embarcadero, Palo Alto, call 329-2366 or 394-0970 for ticket information

★ City College String Ensemble: conducted by Baruch Klein, performs works by J.S. Bach, Beethoven and Alan Hovhaness, Thurs/16, noon, A133, Choral Room, Arts Bldg., City College 50 Phelan, SF, free

Pastime with Good Company: performs the music of Spain during its age of world conquest, on historical instruments and percussion, Thurs/16, 9 pm, La Pena Cultural Center, 3105 Shattuck, Berk., \$2 50 or PAS, 566-9610

ORCHESTRAL/CHORAL

Mostly Modern: Laurie Kohn Steele conducts a program including Stravinsky's "In Memoriam—Dylan Thomas," with Robert Tale, tenor, Haydn's "Sinfonia #65," and Darius Milhaud's "La Creation du Monde," with special choreography by guest artist Nancy Henderson, Fri/10, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086

★ Dominican College Chamber Orchestra: under the direction of David Ramadanoff, performs Bach's "Brandenburg Concerto #3 in G Major," Webern's "Five Pieces for Orchestra," Ravel's "Ma Mere l'Oye" and Haydn's "Clock" symphony, Thurs/16, 8 pm, Angelico Hall, Acacia at Olive, San Rafael, free, program repeats Sun/19, 8:15 pm, St. Dominic's Church, Bush at Steiner, SF, free, collection at intermission, 457-4440

★ Berkeley Promenade: opens its 8th season with the debut appearance of Kent Nagano as conductor, in a program including Bach's "Brandenburg Concerto #3," Schubert's "Symphony #5," Schoenberg's "Verklarte Nacht" and Mayuzumi's "Microcosmos" (Bay Area premiere), followed by a reception featuring a polka band, yodelling, beer and snacks, Sun/12, 4 pm, Lawrence Hall of Science, UC Berk., free, 845-7766

SYMPHONY

★ SF Symphony: conducted by David Ramadanoff, presents the fourth of five community concerts, featuring works by Mozart, Walton, Persichetti and Tchaikovsky, with soloists Charles Curtis, Thurs/9, 8 pm, A. P. Giannini Middle School, 3151 Ortega, SF, free, 861-6240

Oakland Symphony: conducted by Richard Hayman, presents a pops concert of works by Bernstein, Bacharach, Leigh/Darion, Rodgers and Lennon/McCartney, plus two arrangements by Hayman, Fri/10, 8:30 pm, Paramount Theatre, 21st at Broadway, Oakl., \$4-\$8, 465-6400

Marin Symphony: opens its 1978-79 season with guest artist Janet Guggenheim, piano, Stuart Canin, violin, and Michael Grebanier, cello, performing works including Dvorak's "Husitska Overture," Beethoven's "Triple Concerto in C Major, Op. 54," Ravel's "Valses Nobles et Sentimentales" and R. Strauss's "Till Eulenspiegel's Merry Pranks, Op. 28," Sun/12, 7:30 pm, Marin Veterans' Auditorium, Civic Center, San Rafael, \$5 50 general, \$2 50 student, 472-3500, preview Fri/10, 10:30 pm, San Francisco Yacht Club, Belvedere, free, 456-0800

OPERA

SF Opera: continues its 1978 season with a new production of Puccini's "La Boheme," in Italian, featuring Ileana Cotrubas, Pamela South, Giacomo Aragall, Brent Ellis, Dale Duesing, Samuel Ramey and Federico Davia, conducted by Silvio Varviso and staged and designed by Jean Pierre Ponnelle, Fri/10, 8 pm, War Memorial Opera House, Van Ness at Grove, SF, \$7.25-\$28, 431-1210

★ Indicates general admission of \$1 or less — Candace Shank

T
THEATER

PREVIEWS

"The Circle": American Conservatory Theatre presents W. Somerset Maugham's drawing room comedy about the return of a scandalous aristocrat to her family in England, who are about to repeat her scandal, this production is a revival from last season, opening Tues/21 and playing in repertory Mon-Thurs, 8 pm and a Sat matinee 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), through Dec. 20 with previews scheduled Thurs/16 and Mon/20, 8 pm, plus Sat/18, 2:30 pm (\$6-\$9), Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"The Skin of Our Teeth": Berkeley Repertory Theatre presents the opening production in its 1978-79 season (and last in the old theater on College Avenue), Thornton Wilder's fantasy-comedy about the Antrobus family's voyage through the ice age to the end of a great war (the satire won the Pulitzer Prize), directed by Michael W. Leibert, production opens Sat/18 and plays Tues-Sat, 8 pm, Sun, 2 and 7 pm, through Jan. 7, with preview performances Wed/15-Thurs/16, 8 pm (\$3.75, sold out), 2980 College, Berk.

OPENINGS

"The Hunter": SF Actors Ensemble presents Murray Mednick's parable about power and the American ethic of sex and violence, directed by Edward Weingold, production opens Fri/17

and plays Fri-Sat, 8 pm (\$4), Sun, 3 pm (\$3), through Dec. 17, with previews Fri/10-Sun/12, 8 pm (\$3), 2940 16th St., SF, \$2 students and seniors or PAS voucher, 861-9015

★ "Calling for Help": SF Performance Collective presents German playwright Peter Handke's contemporary work about ways of calling for help without ever saying the word help, directed by Ron Kantor, production opens Fri/17-Sat/18, 8 pm, SF Art Institute, 800 Chestnut, SF, Sat/18, 7:17-7:20, performances continue Fri/24-Sat/25, 10 pm, Ancient Currents Gallery, 2205A Pine, SF, \$2, performances conclude Fri/1-Sat/2, 8:30 pm, Fort Mason Center, Laguna at Marina, SF, \$2 50, 564-5752

"Hollywood Mirrors": Asian American Theatre Workshop presents its first musical and dance production, written and directed by Momoko Iko, the play opens Fri/17 and continues Fri-Sat, 8:30 pm and Sun, 7:30 pm, through Dec. 23, 4344 California, SF, \$3 general or PAS voucher, 752-8324

"The Hypochondriacs": Julian Theatre presents the U.S. premiere of West German playwright Botho Strauss's first play, a melodramatic mystery about love and murder, directed by Richard Reinicuss, production opens Thurs/16 and plays Thurs-Sun, 8 pm, through Dec. 10, 953 DeHar, SF, \$3-\$4 50 or PAS vouchers, 647-8098

"Lovers and Other Strangers": Presidio Players present the Renee Taylor/Joseph Bologna production of five adult comedies dealing with love and sex, the production opens Fri/10 and plays Fri-Sat, 8 pm, plus Sun., 5:30 pm (this is a dinner performance), through Dec. 2, Presidio Playhouse, Presidio of SF, \$2 performance only, \$8.75 general with dinner, \$5.75 children with dinner, \$1 discount for military, 561-3992

"American Buffalo": The Buffalo Project presents the Bay Area premiere of David Mamet's Obie Award-winning tragicomedy about three crooks' plot to steal a coin collection, directed by Jonathan Slutz, production opens Fri/10 and plays Fri-Sun, 8:30 pm, through Dec. 17, Marina Theatre, Fort Mason Center, Laguna at Marina, SF, \$3 50 or PAS voucher, 431-5700

Garage Theatre Double Bill: Frank & Tony's Garage Theatre Company presents August Strindberg's "The Ghost Sonata" and Arthur Kopit's "Chamber Music," both concerned with troubled minds and the agony of living in deceit, production opens Fri/10 and plays Fri-Sat, 8:30 pm, Sun., 7:30 pm, through Dec. 3, Goodman Bldg., 1115 Geary, SF, \$3 50 or PAS voucher, 751-0409

"The Malds": The Above Board Theater presents Jean Genet's drama about the psychology of power between two maids and their mistress in a struggle for freedom through strength, directed by Robert Kippur, production opens Thurs/9 and plays Fri-Sat, 8:30 pm and Sun, 7:30 pm, through Dec. 10, 14 Otis, SF, \$3.50, 751-2169

"Eden": Black Repertory Group opens its 1978-79 season with the West Coast premiere of Steve Carter's drama about the confrontation between a West Indian family and an American black, during the Marcus Garvey movement in the Twenties, production opens Thurs/9 and plays Thurs-Sat, 8:15 pm, through Dec. 16, 1719 Alcatraz, Berk., \$3.50 general, \$2 students, 99¢ seniors, 547-9412

ONGOING PRODUCTIONS

"The Island": Oakland Ensemble Theatre opens its 1978-79 season with the Athol Fugard/John Kan/Winston Ntshona play set in a South African prison and dealing with the love and trust two cellmates develop for one another, directed by Anne Bowen. Written by the same team that wrote "Sizwe Bansi is Dead," the play features the two stars of "Sizwe," Carl Lumby and Danny Glover. The production plays Thurs-Sat, 8:30 pm, Sun 5:30 pm, through Dec. 17 (except Nov. 30, Dec. 1-3), 660 13th St., Oakl., \$3 50-\$5, 832-8030

"Solo": Ruth Zaporeh, Action Theater, performs spontaneous physical theater, Fri, 8:30 pm, through Nov. 24, Skylight Studio, 2525 8th St., Berk., \$3 or PAS voucher

"Hold Me": TheatreWorks opens its fall season with Jules Feiffer's comedy based on characters from his well-known cartoons, directed by Robert Kelley and Steven Walton, production plays Nov. 9, 11, 16-18, 22, 24-25, 8 pm, 1305 Middlefield, Palo Alto, \$3-\$4, 329-2281

"The Girl Room": Newly formed Solo Flight Productions presents its season opener, the world premiere of Bay Area writer Paula Cizmar's theater piece for three women and one puppet, about a divided personality struggling to integrate its various emotions, production plays Thurs-Sun, 8 pm, through Dec. 2, Theatre Meta-morphose, 2525 8th St., Berk., call 355-9048 for ticket information

"Ah, Wilderness": American Conservatory Theatre presents Eugene O'Neill's only full-length comedy, about a boy's coming of age and small-town family life in turn-of-the-century New England, directed by Allen Fletcher, production plays in repertory Mon-Thurs, 8 pm and a Sat matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed matinee at 2 pm (\$6-\$9), through Feb. 24, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates

"The Sound of Music": Civic Light Opera presents the well-known Rodgers & Hammerstein musical with book by Howard Lindsey and Russel Crouse, about the musical von Trapp family in WWII Austria, starring Florence Henderson and Edward Mulhare, directed by Michael Kidd, production plays Mon-Thurs, 8:30 pm, plus Sun, 7 pm (\$8.50-\$15), Fri-Sat, 8:30 pm (\$9-\$15.75), with matinees Wed and Sat, 2:30 pm (\$7.50-\$11.75), through Dec. 2, Orpheum Theatre, 8th St. at Market, SF, 552-4002

"Uncommon Women & Others": Magic Theatre opens its 1978-79 season with Wendy Wasserstein's comic satire about the reunion of a group of women graduates from Mt

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THEATER

Holyoke College, which focuses on the pretensions and mores of upper-middle-class youth, production plays Thurs-Sun 8:30 pm through Nov. 26, Fort Mason Bldg 314, Laguna at Marina SF, \$5, general, \$4 students and seniors or PAS voucher, 441-8001

"Mackerel": Berkeley Stage Company presents the West Coast premiere of Israel Horowitz's farce about a Midwestern visionary who transplants his family to the sea to wait for a miracle, which turns out to be a 250,000-pound mackerel (designed by artist Lynn Hershtman), this production opens the season, with performances scheduled Thurs-Sun 8 pm, through Nov. 19, 1111 Addison, Berk., \$4-\$5 or PAS voucher, 548-4728

"A Month in the Country": American Conservatory Theatre presents Ivan Turgenev's Russian classic about a writer who must watch helplessly as his wife falls in love with his son's tutor, production plays in repertory Mon-Thurs, 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm, (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through Feb. 9, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"The Winter's Tale": American Conservatory Theatre opens its 13th season with Shakespeare's romantic comedy with a dark side, characteristic of his last plays, directed by ACT general director William Ball, production plays in repertory Mon-Thurs, 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through May 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"The Good Soldier Schweik": which was playing at the Eureka Theatre, moves to the Intersection Theatre for a limited engagement. The Brecht/Piscator/Grosz adaptation of Jaroslav Hasek's novel about a servile, unquestioning soldier, directed by Dennis Moyer, plays Thurs-Sat, 8:30 pm, through Nov. 18, 756 Union, SF \$4-\$5 general, \$3.75 seniors and students, \$2.50 discount with PAS voucher, 552-5132

"Incident at Vichy": SF Repertory Company presents the first production of its fall season and the first of three plays by Arthur Miller, directed by Michelle Truttau, production plays Thurs-Sun, 8:30 pm, through Nov. 19, 4147 19th St., SF, \$3-\$5 \$4.50, 863-4259

"Forget-Me-Not or The Indian Maid": Lola Montez, the Spanish dancer (played by Anne Lore) stars in a comedy in the form of a Victorian melodrama which features the notorious spider dance introduced in SF in the 1840s, "olio" acts precede the show, production plays Thurs-Sat, 8:30 pm, Sun, 7:30 pm, through Dec. 17, Savoy Tivoli, 1438 Grant, SF, \$4-\$5 general, \$5 boxes, 652-6891

"The Elocution of Benjamin Franklin": Gordon Chater plays an ex-actor turned speech/drama teacher, who is also a transvestite attempting to keep his two lives separate, in the American premiere of Australian Steve J. Spear's one-man play, production plays a limited engagement Tues-Fri, 8:30 pm, Sat, 7 and 10:30 pm and Sun, 3 and 7:30 pm, Alcazar Theatre, 650 Geary, SF, \$9-\$10, 775-7100

"The Magician": Theater of All Possibilities presents Alexander Horri's play about that eternal subject, the struggle between good and evil, directed by Sharon Gans-Horn, production plays Fri-Sun, 8:30 pm and continues in an open-ended engagement, 160 Golden Gate, SF, \$6.50 for the show, \$6.50 for dinner, 441-4090

"Irving Berlin In Revue": pays tribute to the popular songwriter on the occasion of his 90th birthday, produced and directed by Barry Koron, who also performs at the keyboards during the show, production plays Sun-Tues, Thurs, 8:30 pm (\$6.50), Fri-Sat, 8:30 pm (\$7.50), with a shorter show, Sun-Tues, Thurs 10:30 pm (\$5) in an open-ended engagement, Chi Chi Theatre Club, 440 Broadway, SF, 392-6213

"The Fantasticks": the long-running off-Broadway musical about adolescents growing up, directed by Ward Baker, plays Tues-Fri 8:30 pm, Sat. at 7 and 10 pm, plus Sun. at 2:30 and 7 pm in an open-ended engagement, Cannery Theatre, 2801 Leavenworth, SF, \$7-\$9, 441-6800

"Honey Bucket": Swords to Plowshares Veterans Theatre Project presents this drama about a Vietnam war veteran's return to SF and his family, with psychological scars, written and directed by Mel Escudé, production plays Fri-Sat, 8:30 pm, Sun, 7:30 pm, through Nov. 19, Oakland Metropolitan Theatre, 14th St. at Alcie, Oakl., \$4 or PAS voucher, 391-6984

"Beach Blanket Babylon Goes to The Stars": Steve Silver presents the latest incarnation of his long-running musical, "Beach Blanket Babylon Goes Bananas," three years after the popular show first opened, written and directed by Steve Silver, production plays Wed-Thurs, at 8 pm, Fri-Sat, at 8 and 10:30 pm, plus Sun. at 3 pm (a family matinee performance with only soft drinks served, so that minors may see the show) and 7:30 pm, Club Fugazi, 678 Green, SF, \$7-\$8, 421-4222

"Evolution of the Blues": John Hendricks's smash musical on the black experience, starring George Turner, currently in its fourth year, production plays Tues-Thurs at 8:30 pm (\$6.50-\$7.50), Fri-Sat, 8:30 pm (\$7.50-\$8.50) and Sun. 7:30 pm (\$6.50-\$7.50), through Nov. 19, On Broadway Theatre, 435 Broadway, SF, 389-0800

"Bulldog Crummond": a British detective spoof, SF's longest running comedy, in its fourth year, produced and directed by Ron House, production plays Tues-Fri, at 8:30 pm, Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, Hippodrome Theatre, 412 Broadway, SF, \$6.50-\$8.50, 982-2343

FINAL PRODUCTIONS

"Encounters: Women and Men": One Act Theatre Company of SF presents three one-act plays about female/male relationships, Bertolt Brecht's "The Jewish Wife," Murray Shisgal's "The Typists" and William Hanley's "Today is Independence Day," the triple bill plays Thurs-

Sat, 8:30 pm and Sun, 7:30 pm, through Nov. 12, 430 Mason, SF, \$4.50 general, \$1 discount for seniors, students and unemployed on Thurs and Sun, or PAS voucher worth \$2.50, 421-6162

"Bubbling Brown Sugar": the second "Best of Broadway" season opens with the musical tour of pre-World War II Harlem and the jazz played in the famous Cotton Club, production plays Tues-Sat, 8:30 pm, selected Sun 7 pm, plus matinees Wed and Sat, 2:30 pm, through Nov. 12, Curran Theatre, 445 Geary, SF, \$8-\$16, 673-4400

"Geography of a Horse Dreamer": Eureka Theatre inaugurates its first subscription season with Bay Area playwright Sam Shepard's comic-drama of gangsters, cowboys, mysticism and horseracing, directed by Robert Jordan, production plays Thurs-Sun, 8 pm, through Nov. 11, 2299 Market, SF, \$4, 863-7133

"2019 Blake": mime Leonard Pitt reopens his successful one-man mime and theater piece, directed by George Coates, which has just finished a European tour, production plays Fri-Sat, midnight through Nov. 11, Eureka Theatre, 2299 Market, SF, \$3, 863-7133

"24th Hour Cafe": the unusual and innovative Snake Theater presents its latest production, about a cafe waitress's attempt to escape the desert heat, production plays Thurs-Sun, 8:30 pm, through Nov. 13, 145 Leavenworth, SF, \$4, 332-6848

SHORT RUN PRODUCTIONS

"Weavings": Judith Binder and Nina Serrano have woven together the stories of two women, Tamara, a Jewish secretary living under Nazi rule in Germany, and Dolores, a Chilean hospital worker under the military junta, both women work in the underground to overthrow their oppressors, the play is based on interviews with real women in the Bay Area who lived through these events, the production of Community Theatre Arts Workshop opens Fri/17 and plays Sat/18 and Fri/1, 8 pm, Mission Cultural Center, 2868 Mission, SF, \$3 donation, 433-6698

"A": Poets Steve Benson, Carla Harryman, Lyn Hejinian, Bob Pearlman, Kit Robinson and Barrel Watten perform the final section, "24," of poet Louis Zukofsky's book-length, autobiographical poem for four speaking voices, accompanied by piano music by Handel, Wed/15, 3 pm, Knuth Hall, Creative Arts Bldg., SFSU, 1600 Holloway, SF, free, 469-2227

"A Midsummer Night's Dream": drama students present Shakespeare's fantasti-

cal and popular comedy, Wed/15-Sat/18, 8 pm, Performing Arts Center, 3250 19th Ave., SF, \$3 general, \$2 students, 334-0525

"Between Two Loves": Authors/actors Rena and Stanley Waxman present their adaptation of Golda Meir's autobiography, "My Life," Tues/14, 8 pm, Fort Mason Center, Laguna at Marina, SF, \$3.50 general, \$3 students and seniors, 781-3082

Plutonium Players: perform an anti-nuclear play along with a jazz/Latin rock concert by East Bay Mud, as a benefit for the Abalone Alliance Diablo Canyon Defense Fund, Sat/12, 9 pm, 1 am, Starry Plough Irish Pub, 3101 Shattuck, Berk., \$2.50 donation, 465-0743 or 626-1464

"Time Lapse": Ralph Elder performs solo dance, theater and trapeze pieces, mostly improvised, Sat/11, 8:30 pm, Ralph's Studio, 2547 8th St., Berk., \$2, 841-9576

"The Obsolete Man": Berkeley Lights Theatre Ensemble presents Irene Paul's compassionate drama about an elderly couple coping with the problems of the husband's retirement, also on the bill are improvisations and poetry readings performed by senior citizens from the Westlake Christian Terrace and University Avenue Senior Center, Fri/10-Sat/11, 8 pm, Unites House, College at Bancroft, Berk., \$2.50 general, \$1.50 children and seniors, 459-2070

Mothertongue Readers Theatre: presents a reading of its script on mothers and daughters, Fri/17, 8 pm, YWCA, 620 Sutter, SF, \$2.50-\$3 donation, 537-6422

Sugar, Honey & Molasses: Theatre Rhinoceros presents the avant-garde performing collective in a 90-minute collection of theatrical styles, Fri/10-Sat/11 and Fri/17-Sat/18, 8:30 pm, Top Floor Gallery, 330 Grove, SF, \$3 donation or PAS voucher, 626-8138

"Give 'Em Hell Harry": Kevin McCarthy stars as President Harry S. Truman in the one-man play by Samuel Gallu, directed by Peter H. Hunt, Thurs/9, 8 pm, Zellerbach Auditorium, UC Berk., \$5.50-\$8.50 general, \$4.50-\$7.50 students, 842-9988

"Beware of Dog": Black Repertory Group's New Arts Experience Program presents Verdone McPherson's drama, Sun/12 and Sun/19, 1719 Alcatraz, Berk., \$1, 652-2120 or 547-9412

"Ellen Terry: Conversations": Free Association Theatre presents a one-woman show about the Victorian actress, Sun/19, 2 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$2.50 general, \$2 seniors and students or PAS voucher, 826-1196

"Black Picture Show": drama students present Bill Gunn's drama about the madhouse and ultimate death of an artist who fails to maintain his artistic integrity in an anti-art society, Fri/10-Sat/11, 8 pm, City College of SF Theater, Phelan at Judson, SF, \$2.50 general, \$1.50 students, 239-3100

"The Inevitable": Val Noble and Max Roberts present their unconventional dramatic comedy about an actress who bares her soul in the future, while contemplating Sarah Bernhardt, oral hygiene and the cosmos's conception, production plays Thurs-Sat, 8:30 pm, through Nov. 18, Studio Eremos-Project Arlaud, 401 Alameda at 17th St., SF, \$2.50 or PAS voucher, 552-3541

"Tartuffe": drama students present Moliere's farce about hypocrisy and deceit, directed by Elliott Sroka, Fri/10-Sat/11, 8 pm, Little Theatre, Creative Arts Bldg., SFSU, 1600 Holloway, SF, \$3-\$3.50, 585-7174

"Love, Isadora": a revised version of the one-woman play by Rick Foster, based on the life of the great modern dancer Isadora Duncan, with eleven dances by Rael Lamb, performed by Shela Xoregos, production plays Fri-Sun, 8:30 pm, through Nov. 12, Xoregos Attic Theatre, 70 Union, SF, \$5 general, \$4 students and seniors, 986-2775

"Dusk": Berkeley Stage Company presents Barry Blitzstein's one-act about four individuals' struggle to break free from the "urban horror" of Greenwich Village, Wed/15, 8 pm, 1111 Addison, Berk., 99c, 548-4728

CHILDREN'S PRODUCTIONS

*** Trip Trap Troupe Puppet Show:** performs "The Monkey and The Crocodile," "The Gingerbread Boy" and "The Gunni-Wolf," all of which have the theme "catch me if you can," Thurs/16, 3:30 pm, Communication Center, 3150 Sacramento, SF, free, 346-9422

*** "We Paint Rainbows":** The Children's Theater Association of SF presents a fundraising performance of Missy Saveri's musical about the seasons and their colors, Sat/11, 11 am and 2 pm, Marina Junior High School, Fillmore at Chestnut, SF, free, 565-9577

"Children's Show": Magic Carpet presents frantic antics and storytime fun for kids, Sat/11 and Sat/18, 11 am, 1 and 3 pm, Willows Theatre, 1975 Diamond, Concord, \$1.50 or PAS voucher, 671-3067

Three Plays for Kids: SF Attic Theater presents three performances of "The Ransom of Red Chief," "Just-So Stories" and "Fable," performed on a rotating basis, Sat/11 and Sat/18, 1,

2 and 3 pm, California Palace of the Legion of Honor, Lincoln Park, SF, \$1 per day, or \$2.50 for all three in addition to the \$1 museum admission fee, 929-0278

COMEDY/CABARET/MIME

Robin Williams: the former SF comedian and second-place winner of the SF Comedy Competition two years ago is now Mork of the television comedy, "Mork and Mindy" Williams opens a stand-up comedy engagement at the Boarding House, Fri/17-Mon/21, 8:30 and 11 pm, 960 Bush, SF, \$7.50 (sold-out), 441-4333

John Palme: the comedian and songwriter ("Cruising Up and Down My Radio Dial" and "It's Alright to be a Clod") performs with Reda and Freda Thurs/16, 9 pm, Other Gate, Cole at Carl, SF, call 681-0748 for cover charges

*** Bay Area Comedy:** performed by a variety of stand-up comedians, Tues/14 5-7 pm, SFSU Student Union Depot, 1650 Holloway, SF, free, 469-2426

Mary Lexa: performs live short pieces featuring mime, tumbling and slapstick comedy with colorful masks and costumes, accompanied by musician Lenny Levy, Sat/11, 11:30 am and 1 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$1.25 general, 75c children or PAS voucher, 282-2252

Stand-Up Comedy at USF: features Mark McCollum, winner of this year's SF Comedy Competition, Bob Sarlatte and Lorenzo, Sat/11, 9 pm, USF's McLaren Center, Golden Gate at Kiltredge, SF, \$2.50 students, \$4 general, 751-2549

Duck's Breath Mystery Theatre: the five-man screwball comedy troupe performs wacky skits, including its latest satire, "Junior College Confidential," about drug-infested corruption among teenagers, Fri/10, 8 pm, Tresider Union Commons, Stanford University, Palo Alto, call 497-4331 for tickets, Sat/11, 8 pm, Dwinelle Hall, UC Berk., call 642-7477 for tickets

"A Night to Remember": a benefit for an injured street performer and other performers ineligible for workers compensation, featuring Rosie Radiator and the Pushdros, Bay City Reds, Sandy Counts on tightrope, Rainbow the Mime, Pickle Family Circus Clowns, juggler Hillary Carlip, Zanita, Oberlin Dance Collective, Dr. H. P. Lovecraft and Weslia Whitfield, plus Margo SJ James conducting a cake auction, Fri/10, 8 pm, The Arlaud Theatre, 450 Florida, SF, \$3 or PAS voucher, childcare provided, wheelchair accessible, 552-4014

continued next page

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THEATER/DANCE

continued from previous page

"Ghetto Folies": New American Theatre Company presents a science-fiction, "blackploitation," funk opera, written by David Henderson and directed by Rex Grillo and Rodney Kageyama. The production is a surrealistic musical with comedy, set in the year 2100, plays Fri/10-Sat/11, midnight, Burel Clay Theatre, Western Addition Cultural Center, 762 Fulton, SF. \$4 donation. 921-7976.

Avent-Garde Comix: perform stand-up comedy with experimental jazz performers, featuring T. Barriger and the Mabuhay Gardens Orchestra, Wed. 8:30 pm, Mabuhay Gardens, 443 Broadway, SF. call 956-3315 for ticket information.

★ Comedy Awareness Sensitivity Even: John Canli hosts a "seminar for laughter of other people," featuring scheduled performers and drop-in guests, open mike and informal discussion, in the comedy basement, Thurs-Sat, 9 pm, below the Boarding House, 960 Bush, SF. free, call 441-4333 for more details.

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs at 8:30 pm, Old Spaghetti Factory, 478 Green, SF. \$2, 421-0221.

★ SF Funnies: a group of stand-up comedians performs singly, Sun-Mon, 9 pm-2 am, plus open mike Tues, 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846.

Spaghetti Jam: performs improvisational comedy skits, Fri-Sat, 9 pm, Old Spaghetti Factory, 478 Green, SF. \$2, 626-8696.

★ Country Road Comedy: every Sun, 8 pm, an evening of stand-up comedy, etc., Country Road, 736 Irving, SF. free, 665-6551.

S.O.S.: the improvisational comedy group performs comic skits based on the audience's suggestions, Sat., Mustard Seed Cafe, 432 Mason, SF. 397-5962; Sun., Holy City Zoo, 408 Clement, SF. 752-2846; Mon., Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044, call clubs for times and prices.

Stand-Up Comedians: perform at the Other Cafe, Wed. and selected Fri., 9:30 pm, 100 Carl, SF. call 681-0748 for cover charges.

Magic '79: with guest magician and a new magic revue with Bobby Clark, Rick Mang, Sandy Mulholland, mentalist Jean and Palmer, Wed-Thurs, 8:30 and 10:30 pm, Fri-Sat, 10 pm and midnight, plus Sun., 3:30 and 7:30 pm (\$6), with

free close-up magic before and after the show. Phoenix Theatre of Magic, 430 Broadway, SF. 387-3700.

The Punch Line: SF's first all-comedy nightclub, featuring different stand-up comedy acts each week, Wed-Sun, 9 pm, with additional shows Fri-Sat, 11 pm, open mike performances follow the 9 pm show on Sun., this week's line-up includes Dana Carvey, Thurs-Sun/12 and Bruce Baum, Wed/15-Sun/19, 444-A Battery, SF. \$250, 397-4336.

"A Kurt Weill Cereber": Neptune Productions presents live singers and two musicians in a Thirties-style German cabaret setting, performing the earlier songs of Weill, Thurs-Fri/10, 8 pm, Sat/11, 7:30 pm, Tues, 8 pm, through Dec., Chez Jacques, 1390 California, SF. \$350, 775-7574.

"Jacques Brel is Alive and Well and Living in Paris": features Ruth Hastings, Sun-Mon at 8 pm, Chez Jacques, 1390 California, SF. \$5, 775-7574.

"The Boyfriend": A cabaret production of the Twenties flapper musical comedy, production opens Thurs/16 and continues Wed-Sun, 8 pm, through Nov. 30, Chez Jacques, 1390 California, SF. \$450, 775-7574.

NOTES

★ Informal Playreading: follows along with the ACT season, this month's reading is Eugene O'Neill's "Ah, Wilderness," Wed/15, 7 pm, bring a copy of the script if you have one, Ortega Branch of Public Library, 3223 Ortega, SF. free, 681-1848.

No Acting Please: is the title of lecture on practical exercises for actors and other involved people, presented by Equity actor Eric Morris, Tues/14, 8 pm, SF Jewish Community Center, 3200 California, SF. call 346-6040 for ticket information.

Creative Dramatics for Young People: the successful, two-year old program for children aged 6-12 years, uses rhythmic movement, music, pantomime, oral expression and dramatic play to teach confidence and successful communication, the four week session starts Sat/11 and continues Sat., 10-11:15 am, through Dec. 2, SFSU, 1600 Holloway, SF. \$10, 469-1341.

★ Indicates general admission of \$1 or less.
—Susan Sheperd

DANCE

East Bay Dancing: showcases the works of nine Bay Area soloists and companies in two concerts. Thurs-Fri/10 features Victor Anderson, Jeanne Herst, Irini Nadel, Wendy Rodgers, Paul Scardina and Marcia Sakamoto, Thurs/16-Fri/17 features Victor Anderson, Laura Criscione, Jeanne Herst, Gwen Lewis "Naima," Irini Nadel, Marcia Sakamoto and Karen Attix, both concerts start at 8 pm, Hearst Gymnasium, UC Berkeley, Berk. \$350 general \$2 or PAS students.

"Fridays et Welkeabout": features Peggy Burgess performing improvisational dance and Yole Johnson and Caroline Fish performing variations of South Indian dance, dance party follows, Fri/10, 8:30 pm, 1360 Howard, SF. \$2 donation.

Nancy Karp: performs minimal dance and music pieces in concert, Fri/10-Sat/11, 8:30 pm, ODC Performance Gallery, 223 Mississippi, SF. \$3 or PAS, seating limited, 863-6606.

Mergeret Jenkins Dance Co.: continues its November performances with "New

Work I & II," Fri/10, "Copy," "Into Three" and "New Work I," Sat/11, and "Video Songs," "Interferences II for Seven" and "New Work II," Sun/12, Fri-Sat performances at 8:30 pm, Sun at 12:30 pm, Margaret Jenkins Dance Studio, 1590 15th St., SF. \$4 or PAS plus 50¢ matinee, \$5 or PAS plus \$1.50 evening, 863-7580.

Lesser Oakland Dance Theatre: performs "Evolutionary Studies" and "Walks of U.S. of A.," Sat/11, 8:30 pm (benefit for Oakland Community Food Store), and Sun/12, 7:30 pm, program repeats Sat/18-Sun/19, Lesser Oakland Dance theatre, 4226 Park Blvd., Oakl. \$350 general, \$250 seniors, unemployed and children under 12, or PAS plus \$1, tickets at BASS or at theater, 530-6611.

Fly-by-Nite: the all-woman trapeze troupe performs an evening-long piece scored by Motivity creator Terry Sendgraff, music by Pat Ramsey, Sun/12, 7:30 pm, Skylight Studio, 2547 8th St., Berk. \$3 or PAS.

Sol Y Luz Grupo Flamenco: performs flamenco and Spanish dance and music in concert, Sun/12, 8:30 and 9:30 pm, Open Theatre and Cafe, 441 Clement, SF. \$250, 386-3081.

Mertha Graham Dance Co.: the legendary modern dance innovator brings her company to the Bay Area for three evenings, Thurs/16 Graham appears in person and introduces the program, "Seraphic Dialogue" (1955), music by Norman Delio Jolo, set by Noguchi, costumes by Graham, "The Owl and the Pussycat" (1978), music by Carlos Surinach, set by Ming Cho Lee, costumes by Graham and Halston, and "Phaedra" (1962), music by Robert Straker, set by Noguchi, costumes by Graham, Fri/17 program includes "Diversion of Angels" (1948), music by Delio Jolo, costumes by Graham, "O Thou Desire

Who Art About to Sing" (1977), music by Meyer Kupferman, set by Marisol, costumes by Graham, and "Night Journey" (1947), music by William Shuman, set by Noguchi, costumes by Graham, Sat/18 program includes "Appalachian Spring" (1944), music by Aaron Copland, set by Noguchi, costumes by Graham, "Ecstasies" (1978), music by Edgar Varese, set by Marisol, costumes by Marisol and Halston, "Errand Into the Maze" (1947), music by Menotti, set by Noguchi, costumes by Graham, and "Diversion of Angels." All performances at 8 pm, Zellerbach Auditorium, UC Berkeley, Berk. tickets for Thurs/16 are \$6-\$8 student, \$8-\$10 general, other performances \$4-\$6 student, \$5-\$7 50 general, 642-9988 (CAL box office).

American Contemporary Dance Co.: the Touring Trio of this improvisational dance company performs in concert, Fri/17-Sun/19, 8:30 pm, Margaret Jenkins Dance Studio, 1590 15th St., SF. \$350 or PAS, initiates its San Francisco appearance with a lecture/demonstration on technique and performance, Sun/12, 7:30 pm, \$2, and offers two-hour workshops in Skinner Releasing Technique, Mon/13-Thurs/16, 10 am and 7 pm, Mangrove Studio, 499 Alabama, #120, SF. \$20 per series, 863-8462.

Oakland International Festival: 54 hours of continuous entertainment on two stages, features almost 100 performing groups of all types including more than 30 Bay Area dance groups and companies, plus costumes, food, displays and arts and crafts, Fri/10, 5-11 pm, Sat/11-Sun/12, 11 am-11 pm, Oakland Municipal Auditorium, 10 10th St., Oakl. advance tickets \$3-\$11, available at BASS, 392-4880.

★ Indicates admission of \$1 or less.
—CCShank

SAN FRANCISCO OPERA '78

A SURREALISTIC "BOHEME" IN THE LATIN QUARTER

LA BOHEME. By Giacomo Puccini. San Francisco Opera, at War Memorial Opera House, Nov. 10, 13, 16, 23, 25 (matinee) and 26 (matinee). Some seats available Nov. 23, standing room sold two hours before performances. Ticket information: 431-1210. Broadcast Friday, Nov. 10 on KKHI, 1550 AM/95.7 FM, 7:50 pm.

DER ROSENKAVALIER. By Richard Strauss. San Francisco Opera, Nov. 12 (matinee), 14 and 17, sold out. Broadcast Friday, Nov. 17 on KKHI, 7:50 pm.

If *La Boheme* were not such a familiar opera, Jean Pierre Ponnelle's surrealistic new production would have to be termed bizarre. Because the story is well known, his conception has the virtue of offering the audience some new insights into the opera. But it ultimately doesn't work.

Ponnelle's idea is to eschew the traditional scene changes (the Parisian garrets of Acts I and IV, outdoor cafe of Act II and outlying tollgate of Act III) and to stage the entire story against a background of a series of shabby gray four-story buildings of the Latin Quarter of the 1830s, which are rearranged slightly for each scene. Most of the action takes place on a flat central platform, and no walls separate the singers from the background, even in the indoor garret scenes.

While the sets are super-realistic, Ponnelle's stage direction is more nearly surrealistic. Musetta's sparkling waltz aria in the Christmas Eve cafe scene of Act II turns into a psychodrama she enacts with Marcello in a demarcation zone at the foot of the platform. The colorful soldiers who traditionally appear at the end of the act are replaced by a drum roll played at the back of the opera house and a sudden display of tricolor flags and a republican banner by the on-stage chorus. The four Bohemians' horseplay in Act IV has the philosopher Colline climbing into and out of the large stove in their garret.

Ponnelle's persistent background and the startling lack of walls constantly draw the viewer's attention away from the personal stories of the two pairs of lovers to the more general social setting of the opera, the life of poor artists in 19th-century Paris. This approach succeeds dramatically to some extent because the audience's familiarity with the story provides a pull in the opposite direction. By the time of Mimi's death scene in



Bohemians Giacomo Aragall and Ileana Cotrubas.

the fourth act, however, the sets have come to seem boring as well as alien to the emotion of Puccini's music. At the same time, the overstylized action has cut against the straightforward realism of the opera. The result is a presentation that is not only unsentimental but also unsatisfying.

The production is well worth seeing once, but I predict it wouldn't wear well if used again another season. Fortunately, we may not have to see it again, since it was borrowed from the Opera du Rhin of Strasbourg. This increasingly frequent arrangement among opera companies means that a company doesn't have to retain a particular production for several seasons to get its money's worth.

In the Nov. 1 opening, lyric soprano Ileana Cotrubas in her San Francisco debut gave a graceful, mature performance as Mimi. Tenor Giacomo Aragall provided an adequate Rodolfo but failed to live up to the promise of his earlier appearances here, showing some tightness of voice and awkwardness on stage. The most outstanding of Rodolfo's three fellow Bohemians was baritone Dale Due-sing as the musician Schaunard.

Richard Strauss's *Der Rosenkavalier* is, like *La Boheme*, its composer's best known and most frequently performed opera. In writing it, Strauss and his librettist Hugo von Hofmannsthal sought to create a part sentimental, part comic story of manners in 18th-century Vienna. Strauss later epitomized this milieu when he wrote that Marschallin's farewell to her lover Octavian at the end of the first act should not be too tragic, but rather played with Viennese grace, "with one eye damp, the other dry."

Two of the world's leading exponents of their roles, themselves Viennese, sing in the San Francisco Opera's current production: soprano Leonie Rysanek as the Marschallin and bass-baritone Walter Berry as the Baron Ochs, her country cousin. Although Berry doesn't have as powerful a voice as might be wished, his acting—a self-confident swagger combined with the touch of dignity required by his role—was one of the strong points of the Oct. 27 opening. Rysanek provided a warm-voiced and appealingly gracious Marschallin and two other good singers, mezzo soprano Hanna Schwarz and high soprano Carol Malone fill the roles of Octavian and Sophie.

The production is only partly satisfactory, however, because it favors the farcical over the subtle elements of the opera. In this first act of this production, the Marschallin's frantic confusion when she thinks she hears her husband belies the sophistication of this character, and Octavian's overblown antics in his disguise as the maid "Mariandel" distract too much from the Baron's conversation with the Marschallin. It's true, of course, that some slapstick (too much for my taste) is written into the libretto. There may be nothing anyone can do with the first scene of the third act, in which the Baron's rendezvous with "Mariandel" is interrupted by heads popping out of false panels and the arrival of screaming children. Although stage director Ghita Hager runs the interruptions as smoothly as clockwork, the scene inherently lacks humor.

Leni Bauer-Ecsy's pink and silver-blue sets, first presented in 1964, provide a traditional background of rococo elegance. Also on the credit side, the 20 secondary roles of the opera have been cast with good voices, most notably tenor James Pradett in the cameo role of the Italian singer.

—Julia Cheever

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MIND & MATTER

★ **A Delegation Report on 11th World Festival of Youth and Students:** with slides, music and speakers, presented by the Venceremos Brigade, Fri/10, 8 pm, Afro-American Historical Society, 680 McAllister, SF, \$1, 654-7818

★ **California Public Interest Law Conference:** an opportunity to exchange views on the future of the public interest movement, Fri/10-Sat/11, 9 am-5 pm, Hastings College of Law, 198 McAllister, SF, \$25 attorneys (includes buffet luncheon), \$5 non-attorneys (no charge if participant does not attend luncheon), 557-3079

★ **"All My Babies":** a film/commentary on prenatal care and delivering babies, also, a film on the detection of breast cancer, Fri/10, 8 pm, Sanges Menia Center, 2358 Pine, SF, free, 922-5008

★ **"Mercenary Activity in Southern Africa":** a slide show exposing the U.S. involvement in recruitment of mercenaries, Fri/10, 8 pm, People's Cultural Center, 721 Valencia, SF, donation requested, 621-9165

★ **"A Summer on San Miguel Island":** a slide/lecture on the natural history and behavior of the seals and sea lions, by Marc Webber, Fri/10, 8 pm, California Academy of Sciences, Golden Gate Park, SF, \$3, 561-7286

★ **"Nuclear Power: Who Profits/who Loses?":** a discussion of the Karen Silkwood case, Fri/10, 8 pm, The Militant Forum, 3284 23rd St, SF, 824-1992

★ **One Woman's Marathon Experience:** Barbara Hazilla presents an inspirational slide show and discussion about preparation for marathon running, training schedules, diet, injury prevention and commitment, Fri/10, 7:30 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$2.50, 824-3079

★ **Working Women's Conference:** workshops on legal rights, pay and promotions, job-posting and employment agencies, sponsored by Women Organized for Employment, Sat/11, 9:30 am-5 pm, Unitarian Center, Franklin at Geary, \$5, 982-8961

★ **Self Determination in the Health Care System:** planning for retirement, presented by Options for Women Over Forty, Sat/11, 10 am-noon, 450 Golden Gate (Turk St entrance), Room 13029, free, reservations necessary, 431-6944

★ **"The Challenge of Personal Integration":** a workshop designed to increase and enhance the creative process, includes beginning yoga and introduction to bio-energetics, sponsored by The Institute of the Middle Years, Sat/11, 9 am-5 pm, bring your own lunch, YWCA, 2134 Allison Way, Berk, \$25, 524-4896

★ **"Proposition 13 and Health Care: An Analysis of Impact":** a symposium sponsored by UC Med Center and State Dept. of Health Services, with keynote speaker Beverlee Myers, Sat/11-Sun/12, 8 am-4:30 pm, Sheraton Palace Hotel, New Montgomery at Market, SF, \$90, 666-2894

continued next page

THEATER

BARBARA GRAHAM

THE MEANING IS IN THE MOMENT IN "24th HOUR CAFE"

24TH HOUR CAFE by the Snake Theater at 145 Leavenworth, SF. Thurs.-Sun. at 8:30 pm thru Nov. 19. 332-6848.

The Snake Theater is quintessentially theatrical. Its work represents the sum total of many disciplines—music, painting, sculpture, masks, movement, poetry, light and technics—that combine to create a pageant, a spectacle on the grand scale.

Nonlogical and nonsequential, their newest play, *24th Hour Cafe*, is composed of overlapping images that emerge as from within the dream of a waitress who slings hash (symbolically, by pouring sand into coffee cups) at an all-night diner somewhere in the middle of the desert. Always serving others and never herself, she dreams of companionship and deliverance from her isolation, of escape. But in the desert nothing changes. Only the sand, thorny cacti and vastness exist. Travelers and truck drivers stop to replenish themselves, but they never stay. Trapped and alone, she longs to go with them, but cannot. The door is too small for her to fit through. She is a waitress. She must wait.

Because of its simplicity, the subject affords complex exploration on several levels. Time is sped up or stretched out. Spatial relationships reflect the waitress's experience rather than actual size or distance. A departure from the theater of language, the Snake's work is transported by the visceral—powerful and precise visuals and sound/music in which the text is only one of many elements.

Always conceptual, the piece operates on a symbolic level and is closely akin to performance art in its use of repetition and layers of activity which occur simultaneously. The masked performers do not speak—instead, the waitress's thoughts are conveyed by a tape. The monotonous delivery often presents an intriguing counterpoint to the intensity of the music and imagery, but at other times I found the total lack of vocal emotion disaffecting and disengaging. Likewise, while the repetition of action effectively reinforces the sense of ritual, its inherently non-dramatic nature does not always sustain interest.

The meaning of the piece is in the moment; one does not walk



Evie Lewis plays a waitress trapped in an all-night diner in "24th Hour Cafe."

away with a single point or theme. Is the waitress in fact trapped and oppressed by circumstance (I think, yes) or does she contribute to her entrapment by not leaving? Perhaps. It's up to the audience to draw conclusions.

Above and beyond its fine and unusual artistic accomplishment, I like the Snake Theater's politics. This play, like its earlier piece, *Somewhere in the Pacific*, performed last spring at a beach along the Marin Headlands, deals, at bottom, with struggles of the less-than-privileged just plain folks. Both the soldier sent out to the front and the waitress stuck out in the middle of nowhere have limited choices.

Certainly the Snake Theater's development follows in the tradition of experimentation, and it is a unique blend of different forms—the huge oversized masks influenced by Peter Schumann's Bread and Puppet Theatre, the search for ritual that has characterized much experiential work

during the late Sixties and Seventies, Robert Wilson's treatment of fairly intense subject matter with almost mechanical detachment and amazing technical effects reminiscent of Richard Foreman's Ontological-Hysteric Theatre. All of this is combined with a singular sense of community. The sensibility is western, clearly California 1978.

I have been speaking of the Snake as though it is a single entity, when in fact it is composed of a number of very talented human beings. This is no accident, the work is unified and an obvious triumph of the collective process. However, the individual artists are Laura Farabough (writer, director, voice of the waitress, musician and co-founder of the company), Christopher Hardman (writer, director, actor, mask maker, co-founder of the company), Evie Lewis (waitress, choreographer), Jon Bielinski (actor, designer) and Larry Graber (musician, composer). ■

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An Analysis of Impact: a symposium sponsored by UC Med Center and State Dept. of Health Services, with keynote speaker Beverlee Myers, Sat/11-Sun/12, 8-4:30 pm, Sheraton Palace Hotel, New Montgomery at Market SF \$90, 666-2894

Foot Examinations: no appointment needed just drop in, Sat/11, 9 am-4 pm, California College of Podiatric Medicine 1835 Ellis, SF free 563-3444 ext 269

Autumn Tea Dance for Seniors: come and dance and listen to the sounds of The Sylvia Gaylord Band, refreshments served, Sun/12, 2 pm, Fort Mason Center Bldg 312, Laguna at Marina SF free, 441-5705

"Crisis '78: Working People Fight Back": an address by Humberto Camacho, at the 9th Annual People's World Banquet, Sun/12, 3 pm, Goodman's Hall, Jack London Square, Oakl, \$15, 848-1373

"Holistic Health: The New Medicine": a lunch/discussion with faculty and students, Sun/12, 7-10 pm, Holistic Life University 1627 10th Ave SF \$2 665-3200

"Learn to Relax: Beyond Valium": a number of simple techniques to reduce stress, cope with pressure and learn to relax, with Lorle Kranzler-Kennedy DeLee Lantz and David Zeller, Sat/11-Sun/12, 10 am-4 pm, Richardson Hall, UC Extension, 55 Laguna SF \$40, 861-6833

The Upanishadic Tradition: a 10-day lecture series, with Vedantic scholar, Swami Dayananda, begins Mon/13, 7:30 pm, Herbert Hoover Junior High School, 2290 14th Ave., SF, free, 482-1735

Blood Pressure Screening: Mon/13, 1-4 pm, Red Cross, 1550 Sutter, SF, free 767-1500, ext 260

Adult Fitness Classes: a money-back guaranteed cove adult fitness program, meets three days a week through January 5, begins Mon/13, 5:30 pm, Berkeley Central YMCA, 2001 Allston Way, Berk, \$45, 848-6800 ext 15

Fertility Awareness: a workshop on natural birth control, Mon/13, 7:30 pm, SF Women's Health Center, 3789 24th St., SF, \$1, 282-6999

Sufi Dancing: an evening of Dervish dance with mantra and walking practices, Mon/13, 8 pm, Metropolitan Arts Center, 1052 Geary, SF, \$1, 647-1776

The Splendor of Dresden: a slide/talk with Elfriede Preger, Tues/14, 7 pm, Mission

Library 3359 24th St. free 824-2810

Unemployment Insurance Workshop: with information about application procedures and eligibility requirements, sponsored by Peoples Law School, Tues/14, 7:30-9 pm, Four-O-Nine House, 409 Clayton, SF \$1 suggested donation, 285-5069

"State of the Union": a message for women by Mary Spenser, president SF National Organization for Women, Tues/14, 7:30 pm, Anza School, 40 Vega SF free childcare available 647-2855

"Understanding Death": A Buddhist view based on The Tibetan Book of the Dead, with Barbara McLellan, Tues/14, 7:30 pm, Dharmadhatu, 440 Potrero SF 863-6578

Solar Applications for Homeowners, Designers and Builders: Diana Fett and Larry Strain conduct a four-week series of classes, learn how to build your own solar heating system, begins Tues/14, 7:30 pm, Fort Mason Center Bldg 312 Laguna at Marina, SF, \$25 for series 957-9660

"How to Get the Job You Want": an open discussion for older adults seeking fulfilling work, with William Cabaugh, Wed/15, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040

An Introduction to Marxism-Leninism: a five-week class by David Englestein, begins Wed/15, 7:45 pm, Marxist Study Series, 522 Valencia, SF, \$5, 863-6637

"Urban Group Living: Intentional Families": a drop-in discussion group, Wed/15, 7:30 pm, The Communal Grapevine, 3056 Hillegas, Berk \$1, 534-6076

Practical Human Anatomy: a class on all systems of the human body, recommended for those in massage, dance and sports, begins Wed/15, 8-10 pm, Institute for Advanced Somatic Studies, 312 Morningsun, Mill Valley \$100, 388-0320

"An Archeological Look at the Bible: Fact and Fealties": a discussion with Dr. Haggar Niv, Thurs/16, 8 pm, SF Jewish Community Center, 3200 California, SF, \$2, 346-6040

Debtor's Rights Workshop: information about fighting wage garnishment, dealing with bill collectors, etc., sponsored by Peoples Law School, Thurs/16, 7:30-9 pm, Four-O-Nine House, 409 Clayton, SF, \$1 suggested donation, 285-5069

"Law and the Environment": a lecture on current environmental issues, Thurs/16,

7:15 pm, Fort Mason Center Bldg 312 Laguna at Marina, SF free 474-5080

Multi-Media Showcase: Michael Gral presents "Ananda: The Search for Self" and three visual meditations, Thurs/16, 8:30 pm, Marina Music Hall, Fort Mason Center Laguna at Marina SF, \$2.50, 751-4899

Birthing: a workshop on birthing services available at SF General Hospital, Thurs/16, 2 pm, SF Women's Center, 3789 24th St., SF, \$2, 282-6999

A View of Gold Rush San Francisco: James P. Delgado, historian for the National Park Service, with a slide/talk about what the artifacts on the recently discovered storehouse "Niantic" reveal about the early history of the city Thurs/16, 12:30 pm, Lurie Room, Main Library Civic Center, SF, free, 558-3191

Forms in Nature: a lecture on the scientific, philosophical and artistic aspects of seeing, with physicist-poet Peter Holland Thurs/16, 7:30 pm, Lawrence Hall of Science, UC Berk, \$1.50, 642-5132

★ Indicates general admission of \$1 or less.
— Harriet Salley

B

BOOKS & WRITERS

Oakland International Festival: presents three days of continuous entertainment, plus costumes, food, exhibitions and arts and crafts from around the world, in celebration of the diverse cultures of the East Bay, included in the entertainment are readings and performances by the Alameda County Neighborhood Arts Program (poetry with music), Carolyn Lau-Manning (poetry), Clive Matson and Chris Chafe (poetry and music), Jon Eckles (poetry), Orumamamu (story: telling), Poetry for the Stage (poetry/theater), Steven LaVoie/Famous Magazine (poetry/prose reading), the Stone (songs/poetry reading) and Sunlite Community Workshop (music/song/poetry) as well as an array of dancers, musicians, actors and theater artists of all descriptions, Fri/10, 5 pm-11 pm, Sat/11-Sun/12, 11 am-11 pm, Oakland Municipal Auditorium, 10 10th St., Oakl, advance tickets \$3 adults, \$1 children under 12, available at BASS and all major outlets, 392-4880

"A" 24: the 24th and final movement of the epic work by the late poet Louis Zukofsky is performed by Bay Area poets Steve Benson, Carla Harryman, Lyn Hejinian, Bob Pearlman, Kit Robinson and Barrett Watten, presenting a treatment of four voices (thought, drama, story, poem) from within Zukofsky's work as equal musical elements in conjunction with Handel's "Pieces pour le clavecin," Wed/15, 3 pm, Knuth Hall, Creative Arts Bldg., SFSU, 1600 Holloway, SF, free

Thomas Sanchez: the author of "Rabbit Boss" and the recently released "Zoot-Suit Murders" speaks and signs copies of his books, Wed/15, 4 pm, Cody's Books 2545 Telegraph, Berk, free, 845-7852

Children's Books of Yesteryear: Carol Jacobs presents a program of slides of early English and American children's books, Thurs/16, 7:30 pm, Young People's Room, Berkeley Public Library, Kittredge at Shattuck, Berk, free

Phillip Whalen/Nathaniel Tarn: noted authors/poets, read from their work, Thurs/16, 8 pm, College of Arts & Crafts, Broadway at College, Oakl, free, 653-8118

WORKSHOPS

Autobiographical Forms: Writers and teachers Nina Winter and Stephanie Mines offer a one-day workshop, open to actual and aspiring writers, evoking autobiographical writing and transmuting it into story, short prose, poetry and other forms, Sun/19, 11 am-4 pm, \$30, call for registration and location, 673-9053

Writers' Workshop: open class for all potential and self-acclaimed writers, open reading with discussion and shared supportive critique, Luisa Castro facilitates, Wed/15, 7:30 pm, Unitarian Center, Franklin at Geary, SF, free, 668-4239

"Surviving as a Freelance Writer": a five-member panel including Lacey Fosburgh, Merle Wolin, Mary Jean Haley, Roger Rapoport and Nora Gallagher provides information on establishing oneself as a freelancer, finding a market, surviving economically, avoiding pitfalls, getting along with editors, looking for story ideas and other survival skills, Thurs/16, preregistration

5:30-6 pm, program 6-7 pm, Nikko's Restaurant, Van Ness at Pine, SF, \$4 includes two drinks, 348-4343

★ Indicates admission of \$1 or less.
— CCShank

R

RADIO

FRIDAY/10

Assassinations Hearings: continuance of House Assassinations Committee hearings on deaths of Martin Luther King, Jr. and John F. Kennedy, live from Washington, D.C. 6:05 am, KOED 88.5 FM

Bryce Rohde: and the Australian Jazz Quartet, 9 am, KJAZ 93 FM

Bay Soundings: "The Needs of the Elderly," discussed by guests from the On Lok Senior Health Services and North of Market Senior Service Center, 2:30 pm, KOED 88.5 FM

Surviving with Kids: Sacramento based psychologists Wayne R. Bartz and Richard A. Rasor, authors of "Surviving with Kids," give principal examples for establishing positive behavior change, 3:05 pm, KGO 810 AM

Jazz Revisited: "The Joe Venuti Sessions," small-group jazz recordings from the '20s and '30s, featuring some of the great sidemen, 5 pm, KALW 91.7 FM

SF Opera Live: features Puccini's "La Boheme," performed by soloists Ileana Cotrubas, Julia Migenes, Giacomo Aragall, Brent Ellis, Samuel Ramey, Dale Duesing and Federico Davia, conducted by Silvio Varviso, 7:50 pm, KKHI 95.7 FM and 1550 AM

Basketball: Golden State Warriors vs. Indiana, from Oakland, 8 pm, KNBR 680 AM

Devo: from the Old Waldorf, midnight, KSAN 95 FM

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RADIO/KIDSTUFF/CLUBS

SATURDAY/11

Help for Schizophrenic Children: with guest Virginia Kirby a therapist with St. George Homes in Berkeley, 7:30 am-8 am, KYYU 99.7 FM

Football: California Bears vs Washington State, 12:45 pm, KGD 810 AM

Football: College of San Mateo Bulldogs vs West Valley College in San Mateo, 12:50 pm, KCSM 91.1 FM

Freddie Hubbard: trumpet and flugelhorn, 8 pm, KJAZ 93 FM

Jazz Alive! Wild Bill Davison All Stars, Urbie Green All Stars and the New Black Eagle Jazz Band, recorded at the Jubilee Jazz Festival, Sacramento, 9:05 pm, KALW 91.7 FM

Goon Show: Peter Sellers, Harry Secombe and Spike Milligan in "King Solomon's Mines," from the BBC, 10 pm, KALW 91.7 FM

Anniversary Rock Special: KOED Channel 9 and KSN present 90 minutes of rock, featuring The Rolling Stones, The Who, Bonnie Raitt, Tom Petty, Fleetwood Mac, Randy Newman, The Doobie Brothers, Elvis Costello, Devo, Blondie, Eddie Money, David Bowie, Rod Stewart, Meatloaf, Queen, Todd Rundgren and Boz Scaggs, 10-11:30 pm, KDED Channel 9 simulcast with KSN 95 FM

SUNDAY/12

Folk Festival U.S.A.: "The Long Island Women's Music Festival," featuring Argentinian folk singer Nini Paz, Maxine Feldman, Holly Near and the comedy team of Cryor and Ford, 9:05 am, KALW 91.7 FM

Morgana King Sings: Joe Pass plays, 3 pm, KJAZ 93 FM

"Twenty Years of Twilight": a radio play by Marian Waldman, produced by the Canadian Broadcasting Corporation, 3 pm, KPFA 94 FM

NFL Football: Pittsburgh vs L.A., 5:50 pm, KCBS 740 AM

Vintage Jazz: with Bob Houlehan, 7 pm, KJAZ 93 FM

Sunday Night Opera: features Nicola's "The Merry Wives of Windsor," performed by soloists Helen Donath, Trudeliese Schmidt, Lilian Sukis, Karl Ridderbusch, Wolfgang Brendel, Alexander Malta and Claes Ahnsjoe, the Chorus of the Bavarian Opera and the Bavarian Symphony Orchestra, conducted by Rafael Kubelik, 8 pm, KKHI 95.7 FM and 1550 AM

SF County Jails: Sheriff Eugene Brown is

the guest in this first part of a two-part series, 8-8:30 pm, KNBR 680 AM

Bob Seger: recorded at Orphanage, KSN Archives, 1974, 9-10 pm, KSN 95 FM

Joe Cocker: recorded at the Old Waldorf, KSN Archives, October, 1978, 10-11 pm, KSN 95 FM

Best of the Musicals: "S Wonderful, S'Marvelous, S'Gershwin," a tribute to George Gershwin with an all star cast, 11 pm, KALW 91.7 FM

Manfred Mann: from Best of the BBC, 11 pm-midnight, KSN 95 FM

Saving Energy at Home: through solar power, 11:30 pm-12:30 am, KNBR 680 AM

House Select Committee: on Assassinations hearings on deaths of Martin Luther King, Jr. and John F. Kennedy, live from Washington, D.C., 6:06 am, KDED 88.5 FM

Jazzmen from Hungary: Elek Bacsik and Atilla Zoller, 3 pm, KJAZ 93 FM

NFL Football: Oakland at Cincinnati, 5:50 pm, KCBS 740 AM

Football: Oakland Raiders vs Cincinnati Bengals, 6:05 pm, KGO 810 AM

Olde English Musick: featuring the music of John Dunstable (1385-1453), Gregorian Chant, the Worcester Fragments, 8 pm, KPFA 94 FM

Jazz Alive! song stylist Carmen McCrae with her trio, saxophonist Don Menza leading a sextet featuring trombonist Frank Rosolino, plus flutist, saxophonist Sam Most, with his quartet featuring drummer Billy Higgins, 10 pm, KDED 88.5 FM

TUESDAY/14

House Select Committee: on Assassinations hearings on deaths of Martin Luther King, Jr. and John F. Kennedy, live from Washington, D.C., 6:06 am, KDED 88.5 FM

Horse Racing: at Bay Meadows every 13 minutes until the races are called beginning at 1:43 pm, KCBS 740 AM

Soundz by the Bay: features Grover Washington, Jr., 7:30 pm, KRE 103 FM and Bennie Maupin, space reeds, 7:30 pm, KRE 1400 AM

Blue Mitchell: jazz trumpeter, 8 pm, KJAZ 93 FM

WEDNESDAY/15

House Select Committee: on Assassinations

hearings on deaths of Martin Luther King, Jr. and John F. Kennedy, live from Washington, D.C., 6:06 am, KOED 88.5 FM

Roland Hanna: pianist, 9 am, KJAZ 93 FM

Jazz Violin Spectacular: hosted by Paul Shelasky of the Good Ol' Persons, featuring rare recordings, 8 pm, KPFA 94 FM

Paul Mazursky: director of "An Unmarried Woman," in a question and answer session held at the SF Film Festival, 9 pm, KALW 91.7 FM

THURSDAY/16

New Horizons: Patricia Ellsberg talks with Theodore Roszak, author of "The Making of a Counter Culture," about his new book, "Person/Planet: The Creative Disintegration of Industrial

Society," noon-1 pm, KPFA 94 FM

Jazzmen from Poland: Urbaniak, Namyslovsky and Makowicz, 3 pm, KJAZ 93 FM

Basketball: Golden State Warriors vs San Diego from San Diego, 7 pm, KNBR 680 AM

Oakland Symphony Orchestra Live: features Stravinsky's "Fireworks, Opus 4," Ravel's "Scheherazade," Falla's "Interlude," Spanish Dance and Arias from La Vida Breve, and Holst's "The Planets, Opus 32," performed by soprano Victoria de los Angeles and women of the Oakland Symphony Chorus, conducted by Harold Farberman, 8:30 pm, KKHI 95.7 FM and 1550 AM

—Flora MacKenzie

Drive, Belmont, \$2.50, 591-4438

P.E.T. Classes: Parent effectiveness training classes, start Mon/13 in Berkeley, tee flexible, call Gary Sugarman 843-1730

"What Do You Do After the Zoo?": a divorced fathers' workshop with Stephen Dobbs, Ph.D. and Jane Palches, Wed/15, 8 pm, SF Jewish Community Center, 3200 California, SF \$2.50, 346-6040

★ Building Self-Esteem: The Single Parent Group presents Dr. Joe Roberts as guest speaker Wed/15, 7 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, \$1 for childcare and refreshments, 334-7474

★ Indicates general admission of \$1 or less.

—Harriet Salley

K

KIDSTUFF

★ "Persephone": a rod puppet show by Lewis Mahlmann, Sat/10-Sun/11, 11 am, 2 and 4 pm, Children's Fairyland, Lakeside Park, 1520 Lakeside Dr., Oakl., \$1 adults, 75¢ children, 273-3091

Nature Drawing: classes for children ages 7-12 years taught by Dawn Martin, begins Sat/11, 10 am-noon, Central YMCA, 220 Golden Gate, SF \$20, 885-0460

Mime and Clown Show: with Mary Lexa, music by Lenny Levy, Sat/11, 11:30 am and 1 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, \$1.25 adults, 75¢ children

PARENTING

Shabbat Pot Luck Dinner: for single parents and children, features storytelling with Joan Branten, Fri/10, 6:30 pm, SF Jewish Community Center, 3200 California, SF, \$1.50 per family, 346-6040

"The Jewish Family": a workshop with Dr. Dov Peretz Elkins, Sun/12, 7:30-10 pm, Peninsula Jewish Community Center, 2440 Carlmont

C

CLUBS

SAN FRANCISCO

Artemis Society: a women's coffeehouse, Alive (jazz), 9 and 10:30 pm, Fri/10-Sat/11, Joanna Cazden (guitar & vocals), 9 and 10:30 pm,

Fri/17, 1199 Valencia, 647-4144

The Boarding House: John Stewart, Fri/10-Sat/11, Jordan Playboy, Hardin & Russell and Barbary Coasters, Tues/14-Wed/15, Darrell Martini, Thurs/16, Robin Williams, Fri/17-Sat/18 (sold out), 960 Bush, 441-4333

Caracole: Faye Carol and Irio (jazz/blues), Thurs-Sat and afternoon, Sun., 3600 16th St., 552-3737

Cat Ballou: Fran Foster and Henry Irvin (big band), afternoon Sun., 3745 Geary, 387-5606

Cherry's: Paul Totini (piano) 12-2 pm and 5-8 pm, Mon-Fri., 20 Mark Twain Lane, 543-7344

Chez Jacques: Nancy Lamott, 10 pm Fri., Pilar du Rem, 9 pm Sat., "Camelot," 4 pm, Barbara & Joel Jereb, 10:30 pm, Sun., "Jacques Brel is Alive and Well," 8 pm, "Steampacket," 10:30 pm, Mon., "Kurt Weill Cabaret," 8 pm, Hellman & Groves, 9:30 pm, Tues., Joe Capaiolo, 10 pm, Wed., David Reighn, 10 pm, Thurs., "The Boy Friend," 8 pm, Wed-Fri., 1390 California, 775-7574

Christo's: "The Quartet," with Shelly Manne, Lew Tabackin, Mike Wolford and Chuck Damanico, Thurs/9-Sat/11, Jules Broussard, Tues/14, Hal Schaefer, Wed/15-Sat/18, 445 Powell, 982-7321

The City: Julie Budd, Thurs/9-Sun/12, Alicia Bridges, Thurs/16-Sun/19, Montgomery at Broadway, 391-7920

Country Road: Bob Castro & Friends, Thurs/9-Sat/11, Galaxy, Thurs/16, Hair Cuts, Fri/17-Sat/18, 736 Irving, 665-6551

Fanny's: Pam Brooks (musicals), Thurs., Marlene Fontenay (cabaret), Mon-Wed, Fri-Sat., Pam Brooks (operetta) Sun., 4230 18th St., 621-5570

Great American Music Hall: Matrix, Thurs/9, Mose Allison, Fri/10-Sat/11, Art Lande's Rubisa Patrol plus Art Lande/Charlie Haden duo, Sun/12, Richie Havens, Wed/15, Jim Ringer and Mary McCaslin, Thurs/16, Cecil Taylor, Fri/17-Sat/18, 859 O'Farrell, 885-0750

Gulliver's: Nicholas, Glover & Ray, Thurs/9, Donna Turner and Friends, Fri/10-Fri/17, Benjamin Gerideau, Sat/11, Jenny Fens, Sun/12 Earthworks, Mon/13, Two Women, Tues/14, Hank & Jean, Wed/15, Amanda Hughes and David, Thurs/16, Tom McFarland Blues Band, Sat/18, 348 Columbus, 982-0833

Holy City Zoo: Sarah Baker Band, Thurs/9, Hardin & Russell, Fri/10, Fri/17, Paul Chiten Band, Sat/11, Sat/18, SF Funnies, Sun/12-Tues/14 jazz

continued page 36

DANCE

JANICE ROSS

KATHRYN POSIN'S SIGNALS AREN'T ALWAYS CLEAR

KATHRYN POSIN DANCE COMPANY, Margaret Jenkins Dance Studio, SF, Oct. 24

Former member of Kathryn Posin's company once called this New York choreographer and dancer a dance environmentalist. Indeed, Posin's signature piece, "Waves" (1975), epitomizes her skill at evoking mood and ambience through movement, sound and decor. When seen in conjunction with some of her other works, however, the happy confluence of elements in "Waves" seems less a repeatable success than a fortuitous quirk.

Kinetic evocation of natural elements (the dance equivalent of painting's seascapes) is a potentially hackneyed genre. Posin's "Waves," however, circumvents cliches. Costumed in sea blue and green unitards, she and her six dancers interpret the swelling sea, its scuttling crusta-

ceans and floating vegetation without literally imitating any of these.

"Waves" begins in semi-darkness with a cluster of dancers crouched in an upstage corner of the studio. To the accompaniment of Laurie Spiegel's soft, humming electronic score, the dancers fold their fisted arms in and out like the fronds of a fern unwinding. With the increasing light (which was not nearly as subtle Tuesday night as it usually is) and amplified sound, one or two of the dancers begin tentatively exploring the space. They leap forward suddenly like crabs, pulling their arms through the air. In the final climax of motion and sound, one hears the giant roar of a wave breaking. It's the only actual ocean sound in the entire dance.

The absolute neatness and unity of purpose that Posin conveys in "Waves" was altogether missing in one of her newest

works, "Clear Signals" (1978). Using the same balletic vocabulary, convoluted shapes and counterpoint of groups and individuals that she did in "Waves," Posin attempts a "Star Wars" satire in "Clear Signals." Her signals, however, were not clear enough to clue the audience as to whether this was indeed a satire or just a very kitschy example of what it was meant to mock.

Although few people in the audience laughed, the dancers' illuminated costumes and exaggerated salutes to the great beyond were too pointedly ridiculous to be taken seriously. The solidity and originality of Posin's choreographic patterns, the way she anchors two standing men with curls of women at their feet, make one wish that her content was always as thoughtful as her designs.

"Ghost Train," although a minor work in length and scope, once again shows Posin's talent for character and situation studies. Her "Ghost Train" is an IRT subway car, and its otherworldly passengers are the living dead who inhabit its putrid caverns. Illuminated by shadows like those cast by the patterned grillwork of an underground subway station, a blind man, a bag lady, a Hare Krishna, a legless cripple and others stumble into the lighted square of a subway car. As the double amputee removes his soiled clothing and walks to the center of the stage in flesh-colored tights, "Ghost Train" dovetails into the final



"Waves" is the dance equivalent of a painted seascape, without the cliches.

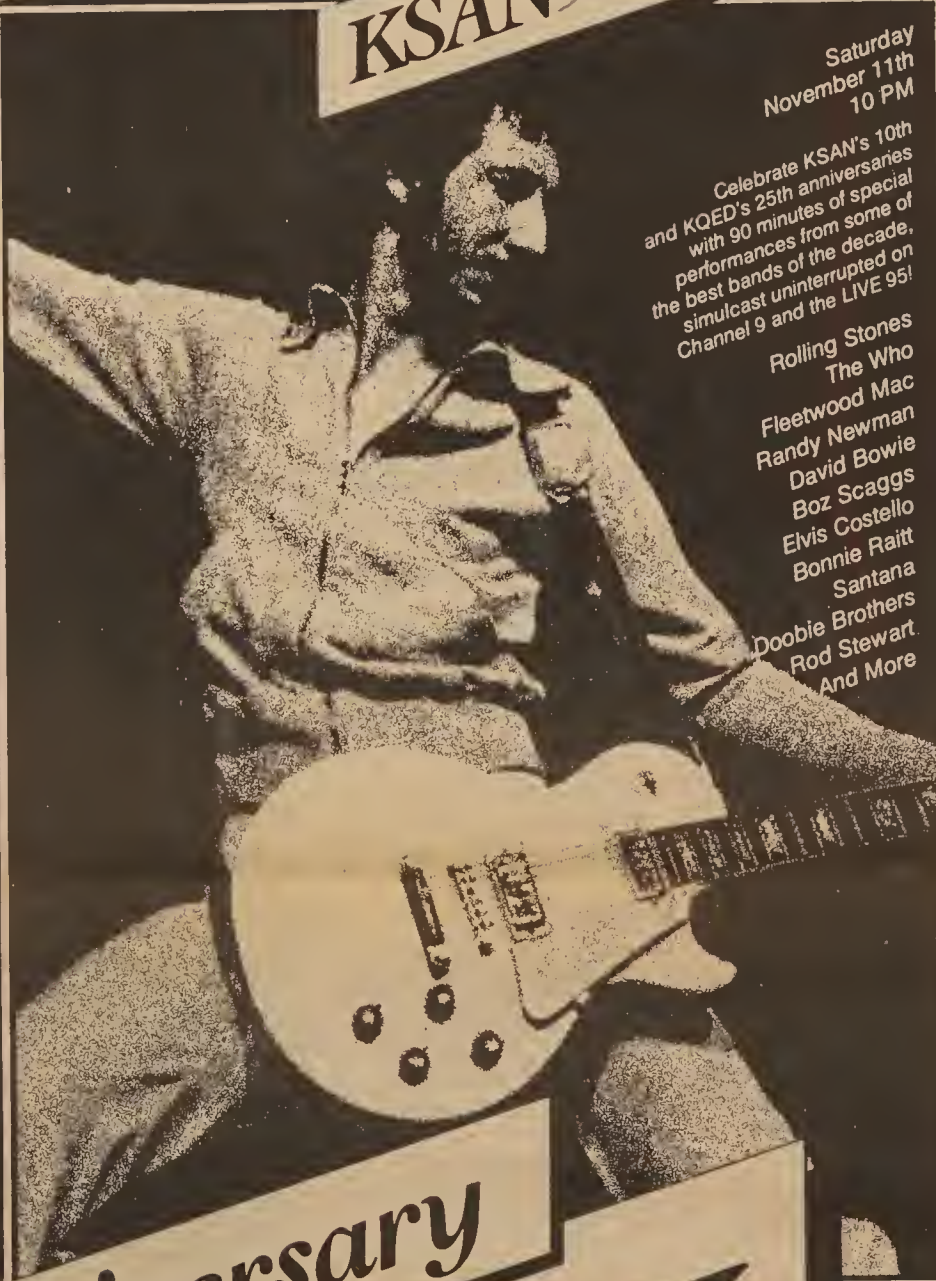
work on the program, "Bach Pieces" (1973).

The prevailing mood in "Bach Pieces" is one of silly playfulness. Posin stands on her head and flexes and points her feet in time to the music as the other dancers

flit about in their butterfly-adorned leotards and tights. Somehow one expects something more substantial to convince us that the beauty of dance really does have the power to assuage the harshness of reality.

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ART

ROBERT ATKINS

JASPER JOHNS: AN UNLIKELY SUPERSTAR IN RETROSPECT

JASPER JOHNS: A RETROSPECTIVE EXHIBITION. At the SF Museum of Modern Art through Dec. 10.

Anyone who doubts that visual artists can become superstars should have been at the preview of the Jasper Johns show. The Museum of Modern Art's semi-public preview nights tend to be keyed pretty low, usually offering little more than the opportunity to rub shoulders with the Pacific Heights and Hillsborough crowd swigging 50-cent drinks while they dish the dirt. The huge, colorful throng that turned out for the Johns preview transformed a normally staid, no-host-bar affair into a no-holds-barred mob scene that culminated in an enthusiastically punky chorus of screams when Johns arrived. Ironically the *People*-magazine/cult-of-personality treatment couldn't have been directed at a less likely and less appreciative target—Johns is notoriously shy and private.

It's hard to believe that Johns is only 48 years old; he has been a vital force in the art world for more than two decades. He received nationwide attention for his first solo show in New York in 1958. Most of the imagery on which his reputation would subsequently be built was already in evidence: the infamous red, yellow and blue target surmounted by shuttered wooden compartments containing fragmented plaster body parts, a drawing of a flag with 64 stars and commandingly centralized compositions consisting of a single lushly painted numeral.

Johns traffics in enigma and ambiguity. What is a target when it is crowned by painted, cast-plaster body parts? What is an American flag when the familiar configuration of stars and stripes is painted in tones of white? Is a number an object or an abstraction? Johns pulls the conceptual rug out from under our automatic responses, rendering them inoperative and slightly absurd.

This ironic, stoned-out brand of anti-logic is an essential element in Johns's work. It surfaces in its most humorous and least-complicated form in the Pop-oriented cast sculptures of the early Sixties. *Painted Bronze* (1960) is an exact reproduction of two Ballantine Ale cans. Although the viewer will never be able to handle them, the can with the

top punched open is appreciably lighter than the "unopened" can. *The Critic Sees* (1961) is a rectangular metallic object with a sculpted pair of glasses protruding from its bricklike face. Instead of eyes behind the glasses, Johns gives us two open mouths. For me, Johns's slyest work is *Painting with Two Balls* (1960), a large, colorful canvas painted in the characteristically energized brush strokes of the Abstract Expressionists. The canvas is horizontally slit toward the top and two small balls have been inserted. Here Johns mocks the romanticized machismo of the Abstract Expressionist painters, particularly Willem de Kooning and Clyfford Still.

In a certain sense, Johns's early work was a reaction to the prevailing and by that time boring Abstract Expressionism of the Fifties. The targets, flags, maps and numbers are generally—and wrongly—regarded as some sort of bridge between the disparate sensibilities of Abstract Expressionists like Jackson Pollock and Pop artists like Andy Warhol. While Johns did bring everyday subject matter back into currency, there's a world of difference between his use of the flag and Warhol's use of the Campbell's soup can. Johns chose the flag for its abstract, symbolic value and highly charged emotional content. Warhol chose the Campbell's soup can for its banality. And while Warhol created a slick, anonymous-looking silk-screened surface, Johns painted juicy, thick-skinned canvases—the kind you want to reach out and stroke.

Accounts of Johns's technical

virtuosity often get lost in florid expositions of his quirky intelligence. It's too bad, because his technical expertise is awesome. He works in a prodigious variety of media and techniques. For many, his painting has come to be synonymous with a rich encaustic (wax)/collage technique that adds visible substance to the surface of his canvases. Newspaper print underlies much of the paint, adding an additional level of visual information to his already complex creations.

Johns is also a consummately skillful printmaker. His first lithographs were printed in 1960, and his dedication to this difficult medium has increased with time. An early series of gorgeously inked prints of numbers are the highlight of the show's print selection. (For those fans of Johns's graphic work, *Jasper Johns Prints: 1970-1977* opens this week at the University Art Museum in Berkeley.)

In the middle and late Sixties, Johns's work became increasingly large and complex. Enormous canvases incorporate neon, wooden cutouts of the stenciled letters appearing in so many of his paintings, chairs, body casts, even brooms and other household paraphernalia. Everything became fit subject matter during this period of Baroque restatement.

His recent output is radically different from anything preceding it. Two new entirely abstract motifs dominate: painted flagstones and colorful cross-hatches inspired by a surrealist game called corpses, in which each player adds to a drawing and folds away his contribution before passing it on to the next player. The folds are what interested Johns, and I'm at a complete loss to explain why. The intellectual impact and resonance of the earlier imagery is entirely lacking in the new work. The contrast between the old and the new work is painful, but talk that Johns is past his prime strikes me as a bit premature. He seems to be an artist in transition, cautiously marking time with these elegantly decorative patterns. ■



In "Painted Bronze" by Jasper Johns, the "opened" can weighs less than the "unopened" can.



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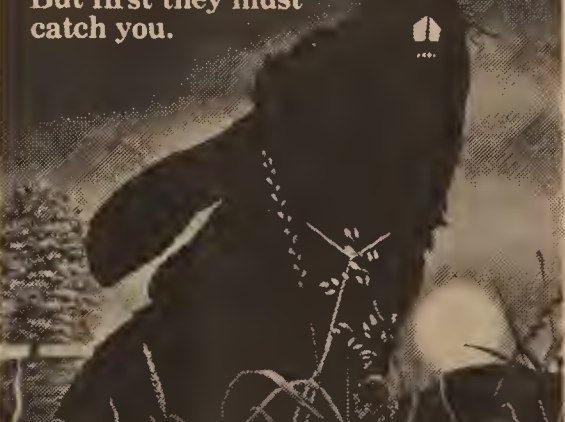
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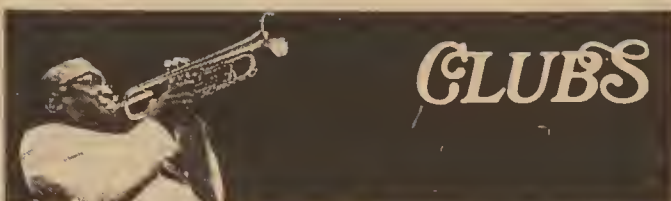
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CLUBS

continued from page 33

jam, Wed/15, Tom Dundee, Thurs/16, 408 Clement, 752-2846

Keystone Korner: Airto and Friends, Wed/8-Sun/12, Archie Shepp, Tues/14-Sun/19, 750 Vallejo, 781-0697

Last Day Saloon: Cornell Hurd Band, Thurs/9, Knowhere Fast, Fri/10, H2O formerly Water Bros., Sat/11, Jordan Playboy, Sun/12, audition, Mon/13, Mike Brown and Country Jam, Tues/14, Sarah Baker Band, Wed/15, Queen Ida's Bon Ton Zydeco Band, Thurs/16, Java, Fri/17, 406 Clement, 387-6343

Mabuhay Gardens: Ray Campi, Rockabilly Rebels, Imposters, Neon, Fri/10, Ray Campi, Rockabilly Rebels, Roy Loney Band (formerly of Flamin' Groovies), Seizure, Sat/11, Controllers, Fast Floyd, Eye Protection, Complete Unknowns, Sun/12, X-Ray Ted, Humans, Whoremones, Geeks, Mon/13, Benefit to replace stolen equipment of UXA, with Billy & Linwood, Negative Trend, Red Products, the Next, Tues/14, No Sisters, Cramps, MX-80 Sound, Wed/15, Cramps, Alley Cats, Mike Tringoli & the Rocomatics, Thurs/16, Avengers, Alley Cats, Red Products, Fri/17, Avengers, Aviar Escovedo & the Zeros, Vs., Sat/18, 443 Broadway, 956-3315

Mocambo: Les McCann, through Sat/11, Carmen McRae, Tues/14-Dec 3 benefit concert for the Center for Independent Living with Carmen McRae, Nanette Fabray, Barbara & Joel Jereb and a special film by Lily Tomlin, 8-11 pm, Mon/13 (reservations for benefit at 841-4776 or 527-8202), Polk at Sutter, 776-2133

Mooney's Irish Pub: Pete Zangara Blues Band, Fri/10-Sun/12, blues & rock jam featuring Sharon Wagner, Sun/12, Junior Earl, Tues/14, Dave Judd, Thurs/16, Suzi McKee, Fri/17, Sound-Trac, Sat/18, 1525 Grant, 982-4330.

Network Coffeehouse: John St. Pierre (new music), Sylvan Grey (Finnish harp), Fri/10, Paul & Margie of the Everyman Gypsy Band, Mon/13, Vox Celeste (Renaissance music), Fri/17, 1036 Bush, 989-6097

New Orleans Room: Jimmy Diamond's Nob Hill Gang, Tues-Sat, Mimi Gina band, Sun-Mon, The Fairmont, California at Mason, 772-5000

Old Waldorf: Devo, Fri/10-Sat/11 (sold out), Coke Escovedo, with special guest Sheila Escovedo, Tues/14, Sun, Thurs/16, Flora Purim, Fri/17, Gabriel Kaplan, Sat/18, 444 Battery, 397-3884

Other Cafe: Mark McCollum, Thurs/9, Back in the Saddle, Fri/10, stand-up comedians, Sat/11, Wed/15, Tom Dundee, Sun/12, Van Rozay, Mon/13, Mark Naftalin, Tues/14, Reda and Freda, Thurs/16, Frank Wakefield, Fri/17, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Gayle Marie (folk/original), Fri/10, Roger Saloom (folk/original), Sat/11, open mike, Thurs/16, Jeff Hoffman Trio (jazz), Fri/17, Steve Seskin (folk/original), Sat/18, 1336 9th Ave., 664-9892

The Palms: Buena Vista, Fri/10-Sat/11, Sam Rubin, Josh White Jr., Sun/12, Pearl Harbor & the Explosions, Mon/13, Hold Tight, Tues/14, Del Pompadours, Wed/15, Buena Vista, Thurs/16, Messiah, Fri/17, Polk at Pine, 673-7771

Paul's Saloon: High Country, Fri/10, Wed/15, Any Old Time String Band, Sat/11, Good Old Persons, Sun/12, bluegrass jam, Mon/13, Old Friends, Tues/14, Done Gone, Thurs/16, 3251 Scott, 922-2459

Pangaea: David Simons & Peter Plonsky (ethnic/avant garde), Fri/10, Berkeley Arts Co. (jazz), Sat/11, John Gruntfest Ritual jam session, Fri/17, 517 Cortland, 285-3331

Patch County: Billy Reburn Sat/11, Bruce Smith, Sun/12, Tues/14, Phil Zamorra, Mon/13, Thurs/16, Pete and Sharon, Wed/15, Church at 25th St., 648-9857

Precita Park Cafe: Thursday Quartet, Fri/10, Shedoni, Sat/11, Night Train, Thurs/16, Cap'n Casual and the Dukes of Double Knit, Fri/17, Interplay, Sat/18, 300 Precita, 285-6626

Purple Onion: Rebecca Reardon, Chuck

Klein and Herb Andrade, nightly except Mon and Thurs, through Nov 22, 140 Columbus, 781-0835

Rainbow Cattle Company: Will Porter Band (rock & roll, country blues), 4 pm, Sun/12, 199 Valencia, 861-9652

Sacred Grounds: Dean Dillon, Fri/10, Karen Kuperman, Sat/11, Ian Mishkin, Sun/12, Ragged but Right, Mon/13, Friendship, Tues/14, Catherine Ralston & Cynthia Lebo, Wed/15, poetry, Thurs/16, Ruth Keady, Fri/17, 2095 Hayes, 387-3859

Stranded Whale: opening night, with unicycle race, bluegrass music, solo piano improvisations and readings of personal and social epic poems, Sat/11, 7-11 pm, 1525 Waller

Shady Grove: Nick Gravenites, Fri/10, the Grape, Sat/11, High Tide, Sun/12, Jesse Barrish, Estrella, Tues/14, Starbaby, Wed/15, Pearl Harbor & the Explosions, Hway, Thurs/16, Terry Haggerty, Estrella, Fri/17, 1538 Haight, 626-4143

Washington Square Bar & Grill: John Horton Cooper (piano), Fri-Sat, Ken Fishler (piano), Sun, Norma Teagarden (piano), Mon-Wed, Dick Fregulia and Dorothy Moscovitz (piano/ballad), Thurs, 1707 Powell, 982-8123

Westwood Sun Cafe: Dan DeVere "the Singalong Man," Fri, Mike Staninec (folk), 10:30 am-2:30 pm, Gayle Marree (folk/rock), evening Sat, Donna Turner & Gary Arago (jazz/rock), 10:30 am-2:30 pm, Lester Levy (classical and original), 6:30-10 pm, Sun, closed Mon open mike, Tues, Marilyn Quinn, Wed, Bob Singer, Thurs, 4037 Judah, 664-2191

Ye Rose & Thistle: Trixx, Fri/10, Bandwagon, Sat/11, Donald Mwana, Sun/12, Natasha, Thurs/16, Stu Blank, Fri/17, 1624 California, 474-6968

EAST BAY

Berkeley Square: Art Lande (jazz), Thurs, Vince Hickey's Jazz Cardinals, Fri, tba, Sat, Lee Harris (blues quartet), Sun, Pure Honey, Alicia & Danny Daniels (jazz/soul/rock), Mon, John Burr (jazz quartet), Tues, Pure Honey, Wed, 1333 University, Berk, 843-6733

Freight and Salvage: David & Roselyn Leonard (blues/folk), Thurs/9, Any Old Time String Band (old-time), Fri/11, Gypsy Gyppo String Band (old-time), Thurs/16, Darrol Anger cello quartet, Tues/14, Old Friends (bluegrass), Wed/15, Mary Wings, Robin Flower, Judith Flower & Nancy Vogl (old-time), Thurs/16, Darrol Anger cello quartet, Fri/17, 1827 San Pablo, Berk, 548-1761

International Cafe: Space Trash, Thurs/9, Amsterdam, Fri/10, Blazer, Just Us, Sat/11, Brown Elvis, Sun/12, open-mike poetry reading, Mon/13, Kazar Kids, Tues/14, Daybreak, Wed/15, Big Deal, Thurs/16, Thrust, Fri/17, Next Exit, Sat/18, 2516 Telegraph, Berk, 841-9070

Keystone Berkeley: Flying Burrito Brothers, Jordan Playboy, Thurs/9, John Mayall, Harvey Mandell, Boots, Fri/10, Sunnyland Slim, Little Willie Littlefield, Sat/11, Jonah, Natives, Sun/12, Asleep at the Wheel, Billy C. Farlow, Mon/13, Yesterday & Today, Thurs/16, 2119 University, Berk, 841-9903

La Pena: Violeta Parra (music/poetry/film), Fri/10, Mirasol (salsa), Sat/11, benefit, Ecumenical Peace Institute/Clergy & Laity Concerned, Sun/12, open poetry reading, Mon/13, "The Red Psalm," (film), Tues/14, benefit for Chile News-letter, "Sacco and Vanzetti" (film), Wed/15, Pastime with Good Company, Thurs/16, children's festival, Fri/17, 3105 Shattuck, Berk, 849-2568

Larry Blake's: Freddie Roulette and Honey Davis, Thurs/9, Thurs/16, Pure Honey, Fri/10, Marcella Pilot and the Lounge Lizards, Sat/11, Maria LaBe Trio, Sun/12, Joel Hupps Trio, Mon/13, Hedgocoh Soundz, Tues/14-Wed/15, tba Fri/17-Sat/18, 2367 Telegraph, Berk, 646-0886

Rio Theatre: Bud Cockrell & Patty Santos, Born Ready, Fri/10, Hoo Doo Rhythm Devils, Teaser, Sat/11, Backroad, the Parker Bros., Fri/17, John Mayall, Sat/18, 140 Parker, Rodeo, 799-0074

SOUTH BAY

Bodega: Jack Casady, Thurs/9, Skycreek, Fri/10-Sat/11, Mark Ford Band, Tues/14, Fri/17-Sat/18, tba, Wed/15, David LaFlamme, Boots, Thurs/16, 30 South Central, Campbell, (408) 374-4000

Broadway Joe's: Dickie Dick, Fri-Sat, Mon-Thurs, corner of Winchester Blvd and Hacienda, Campbell, (408) 376-1612

Chuck's Cellar: Back in the Saddle, Thurs/9, David Ruthstrom, Fri/10-Sat/11, tba, Sun/12-Fri/17, 4926 El Camino Real, Los Altos, 964-0220

The Country Store Tavern: Glide, Fri/10, Airlight, Sat/11, Streamliner, Sun/12, Rick & Ruby, Mon/13, Valley Fever, Tues/14, Ball Taylor Band, Wed/15, Poker Face, Thurs/16, Hoo Doo Rhythm Devils, Fri/17, Skycreek, Sat/18, 157 W El Camino, Sunnyvale, (408) 736-0921

Eulipia Cafe: Listen featuring Mel Martin, Fri/10, Pepper Adams Quartet, Sat/11, closed, Sun/12, Neil Adler, Tues/14, Foothill Jazz Choir, Wed/15, San Jose State Big Band, Thurs/16, Earthworks, David Harp, Fri/17, Stick Band, Sat/18, 374 First St, San Jose (408) 293-6818

Fargo's: Steppin' Out, Fri/10-Sat/11, Startire, Sun/12-Tues/14, Joe Sharino, Wed/15, Sting, Thurs/16-Sat/18, 2540 California, Mountain View, 941-6373

Keystone Palo Alto: Flying Burrito Bros., Jordan Playboy, Fri/10, John Mayall with Harvey Mandell, Will Porter Band, Sat/11, Asleep at the Wheel (tentative), Sun/12, Cowboy Fee, special guest, Mon/13, closed, Tues/14-Wed/15, Jack Casady, Fresh, Fri/17, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Center: Pepper Adams (jazz saxophone), Mon/13, Art Lande and Rubisa Patrol, Sat/18, 320-2 Cedar, Santa Cruz, (408) 427-2227

Miramar Beach Inn: Boarding House Reach, Fri/10-Sat/11, Wed/15, Paradise, Sun/12-Mon/13, Arrows, Tues/14, Streamliner, Thurs/16-Sat/18, Coast Hwy, Half Moon Bay, 726-9053

Odyssey Room: Star Kissed, Tues-Sat, through Nov 18, Daddy-O, Mon/13, 799 E El Camino Real, Sunnyvale, (408) 245-4448

Paradiso Restaurant Nightclub: Mose Allison, Sun/12, comedy, Thurs/16, Jim Ringer and Mary McCaslin, Fri/17, Any Old Time String Band, Sat/18, 821 Front St., Santa Cruz, (408) 423-8587

Shennanigans: Madeline Eastman (jazz), Fri-Sat, Magnolia Jazz Band (Dixieland), 6-10 pm, Sun, 78 E Third Ave., San Mateo, 347-2700

Smoky Mountain Saloon: Cornell Hurd Band, Fri/10, Fri/17, Chanter, Sat/11, Tues/14, Daddy-O, Sun/12, Poker Face, Mon/13, Crazy in the Shade, Wed/15, Billy C. Farlow, Thurs/16, 33 S. Central Ave., Campbell, (408) 866-8288

NORTH BAY

The Belvedere: Belair (jazz), Fri/10, The New Bebop Jazz Ensemble, Sat/11, Steve Seskin (jazz), Tues/12, Terry & Tim Haggerty, Freina, Bob Rife (jazz), Mon/13, Jazzbeaux, Tues/14, 727 Mendocino, Santa Rosa, (707) 542-1890

The Cabaret: Dan Christy and the Contre Band, Thurs/9, Rhythm & Bliss, Jeffrey Palmer, Fri/10, Riddim, Sat/11, classical Indian music and dance, Sun/12, disco, Tues/14, community dinner, films, Wed/15, Starbaby, Thurs/16, Bristlecone, Aircastle, Fri/17, 85 La Plaza, Colati, (707) 795-7622

The Dock: Night Flower, Fri-Sun, Martin Blinder, Mon end Thurs, Gene Resler, Wed evening and Sat afternoon, 25 Main, Tiburon, 435-4550

Inn of the Beginning: Tim Hardin, Prince Gabriel's Fleet, Thurs/9, Terry Haggerty and Friends, Tasmanian Devils, Fri/10-Sat/11, Lightnin' Hopkins, Tom McFarland Blues Band, Sun/12, closed, Tues/14, Tasmanian Devils, Wed/15, Jane Voss and Boyle Osborne, John Hammond, Thurs/16, Billy C. Farlow, Boarding House Reach,

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CLUBS/FILMS

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The Laguna: C & W Mow Co., Fri/10, Moro, Kirby Wilkerson (guitar), Sat/11 Ashley Cleveland, Sun/12, David Henry & Alice Bradshaw, Tues/14, Connie James, Wed/15, Hurricane Ridge Runners, Thurs/16, Back in the Saddle, Fri/17, 234 S. Main, Sebastopol, (707) 823-5240

Old Mill Tavern: Charmers, Fri/10, L. D. (Rowdy) Armstrong Band, Sat/11, open mike with Tim Goodman and Michael White, Mon/13, Eggs Over Easy, Fri/17, Tim Goodman Band, Sat/18, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: SVT featuring Jack Cassidy, Razar, Fri/10, Terry & the Pirates featuring John Cipollina and Greg Douglas, Sat/11, Clifton Chenier and the Red Hot Louisiana Band, Thurs/16, Larry Hosford, Fri/17, Hoo Doo Rhythm Devils, Sat/18, 1 Rancheria Rd., Nicasio, 662-2012

Rosebud's: Roundtown Boys, Thurs/9, Oakum, Fri/10, Joe "the Glum" Albright, Willie Albright, Sat/11, Charlie Blacklock & friends, Thurs/16, Rye Straw, Fri/17, Bill White & friends (harmonic), Sat/18.

Sleeping Lady Cafe: Beluga Whale, Thurs/9, the Goodman Bros., Fri/10-Sat/11, Tues/14, Chris Blake with Rose Horn & Stocking, Sun/12, Art Rosch, Mon/13, the Charmers, Wed/15, Ball Taylor Band, Thurs/16, Tasmanian Devils, Fri/17-Sat/18, 58 Bolinas, Fairfax, 456-2044

Slinky's: Creative Urge, nightly, Michael Blakeman & the Marin All Stars (jazz), 10:30 pm-1:30 am, Sat., 2:30-5:30 pm, Sun., 660 Bridge-way, Sausalito, 332-3073

Uncle Charlie's: Jules Broussard, Thurs/9, Fat Chance, Fri/10, Omega, featuring Mickey Thomas and Reni Slais, formerly with Elvin Bishop, Sat/11: City Limits, Wed/15, Iba, Thurs/16, Gambler, Fri/17, 5625 Paradise, Corte Madera, 924-9927

Yountville Saloon: Born Ready, Thurs/9, Thurs/16, Sierra, Fri/10, Calvin Ross & friends, Sun/12, Garnet Phillips, Wed/15, Valley Fever, Fri/17, 6480 Washington St., Yountville, (707) 944-2761

"Iba" stands for "to be announced."
—Candace Shank



OFFBEAT MOVIES

*** Center for the Visual Arts: *Celifornia New Wave*,** a world premier showing of Target Video punk video, experimental music and other new wave related art forms, as well as selections from televised video shows, 8 pm, Fri/17-1333 Broadway, on the Plaza level of downtown Oakland's City Center, \$1 general, free to members, 451-6300

*** Cinematheque:** "Open Screening Bring Your Own," admission one film or \$1, 8 pm, Fri/10, "The Films of David Gerstein with David Gerstein in Person," features *Postcard* (1977), *As the Sun Goes Down*, *a Hole Appears in the Sky* (1976), *Burnt Offering* (1977), *Moving Species* (1976), *Zoological Abstracts* (1978), plus *Alternations of Perspective* (1977), 8 pm, Sun/12, "Warren Sonbert in Person" introduces his films, *Divided Loyalties* and *Rude Awakening*, 8 pm, Thurs/16, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486

College of Marin: *The Ruling Class* (Peter Medak), with Peter O'Toole, 8 pm, Fri/10, *Pumping Iron*, with Arnold Schwarzenegger,

8 pm, Wed/15 *The Last Picture Show* (Peter Bogdanovich), with Cybill Shepherd, Timothy Bottoms, Ellen Burstyn, Clois Leachman, Jeff Bridges and Ben Johnson, 8 pm, Fri/17 *Olney Hall*, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385

Explorama: *My Norway*, narrated in person by producer, Hjordis Kittel Parker, 3 and 8:15 pm, Sat/11, Paramount Theatre 2025 Broadway, Oakl., 2:30, Sun/12, Masonic Auditorium, California and Taylor SF, 8:15 pm, Mon/13, Marin Veterans' Memorial Theatre, Civic Center, San Rafael, \$3.75 adults, \$2.50 children, 771-4733

*** Exploratorium:** "Hidden World," a film series dealing with aspects of nature that are seldom seen, yet are all around us, features *Carnival Under the Sea* and *Talking with Dolphins*, 2 pm, Sat/11-Sun/12, 3601 Lyon SF, free, 563-7337

*** French Film Club: *Soleil O*** (Med Hondo, 1972, Senegal), an angry and vivid account of what happens when a black African intellectual comes to Paris and ends up as a street-cleaner, 7:30 pm, Mon/13, Rm 252, McLaren Hall, USF, Cole and Fulton, SF, \$1.50 general, \$1 students and seniors, 929-8511

Holistic Health Institute: *Holistic Health: The New Medicine*, followed by a panel discussion with faculty and students, 7-10 pm, Sun/12, 1627 10th Ave. between Lawton and Moraga, SF, \$2, 665-3200 or 664-4900

Intersection: "Pioneer Women Film-makers," features *Mesha of the Afternoon* (Oakl. 2:30 pm, Sun/12, Masonic Auditorium; Maya Deren, 1943), *Tag Der Freiheit (Day of Freedom)* (Loni Riefenstahl, 1935), *The Sailing and Diving Sequences from Olympia* (Loni Riefenstahl 1936-38), plus *The Seashell* and *The Clergyman* (Germaine Dulac, 1928), 8 pm, Mon/13, 756 Union, SF, \$2 or PAS, 397-6061

La Pena: *Red Psalm* (Miklos Jancso, 1972, Hungary), 8:30 pm, Tues/14, 3105 Shattuck, Berk., \$2, 849-2568

*** Lawrence Hall of Science: *The Realm of Birds*, plus *Beneath the Frozen World*,** 11 am, 1 and 3 pm, Sat/11-Sun/12, UC Berk. \$1.50 adults, 75¢ seniors and students, 50¢ children ages 7-12, 25¢ children ages 3-6, Rogers, plus *Max and the Quinquina* (1910, France), with Max Linder, 8 pm, Fri/17, James

*** Noe Valley Cinema: *One A.M.*** (1917), with Charlie Chaplin *The Pharmacist* (1933), with W.C. Fields, a Laurel and Hardy film to be announced, *Sweetie Learns to Swim* (1915), with Wallace Beery *All Night Long* (1924), with Harry Langdon *Office Blues* (1930), with Ginger Rogers, plus *Max and the Quinquina* (1910, France), with Max Linder, 8 pm, Fri/17, James Lick Auditorium, 25th St. and Noe, SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

Oakland Museum: presents a film about the Stanislaus River and what the new Melones Dam would do to it, narrated by members of the Friends of the River Foundation, 2:30 pm, Sun/12, James Moore Theatre, 1000 Oak Oakl., \$2 general, \$1 children and seniors, 273-3401

*** Oakland Parks: *Sierra Fish and Game*,** 2:30 pm, Sun/12, Oakland's Rotary Natural Science Center, 1001 of Perkins St. on Lake Merritt in Lakeside Park, Oakl., free

Off-the-Wall Cinema: Festival of Super 8 Films, 7:30 and 9:30 pm, Tues/14, Roxie Cinema, 16th St. and Valencia, SF, \$2.50, 626-9222

Pacific Film Archive: "A Kon Ichikawa Rediscovery," features *The Sin* (1961, English titles), with Raizo Ichikawa, Shihō Fujimura and Rentaro Mikuni, 5 pm, admission \$1 general, free to UC students and members, "Two Film Noir Classics," features *The Sound of Fury (Try and Get Me)* (Cy Endfield, 1951), with Frank Lovejoy, Lloyd Bridges, Kathleen Ryan, Richard Carlson and Art Smith, 7:30 pm, plus *The Breaking Point* (Michael Curtiz, 1950), with John Garfield, Patricia Neal, Phyllis Thaxter and Juano Hernandez, 9:10 pm, Fri/10

"Two Cinema-Verite Classics," features *Primary* (Richard Leacock, Robert Drew, Don Pennebaker

and Al Maysles, 1960), plus *Happy Mother's Day Ount City U.S.A.* (Ricky Leacock and Joyce Chopra, 1963), 2:30 pm, "Two Subversive Forties Comedies," features *The Miracle of Morgan's Creek* (Preston Sturges, 1944), with Eddie Brack-en, Betty Hutton, William Demarest and Diana Lynn, 4:30 and 8:35 pm, plus *Monsieur Verdoux* (Charlie Chaplin, 1947), with Charlie Chaplin and Martha Raye, 6:20 and 10:25 pm, Sat/11

Painters Painting (Emile de Antonio, 1972), 2 pm, admission free, "Two Films by Roberto Rossellini," features *The Messiah* (1975, English titles), with Pier Maria Rossi, Mita Unquaro and Antonella Fascano, 4:30 and 8:30 pm, plus *L'Amore* (in two parts), *The Human Voice* (1948, English titles), with Anna Magnani and *The Miracle* (1948, English titles), with Anna Magnani and Federico Fellini, 7:10 pm, Sun/12

The Conversation (Francis Ford Coppola, 1974), with Gene Hackman, John Cazale and Allen Gar-field, 7:30 and 9:35 pm, Mon/13

"The Films of Denis Sanders (1) with Denis Sanders in Person: From Propaganda to Information," features *Czechoslovakia* (1968), *Arbitration: The Truth of the Matter* (1976), and *Adlai E. Stevenson: Ambassador* (1968), 7 pm, plus "New Independent Documentary with Filmmaker Jill Godmillow in Person," features *The Popovich Brothers of South Chicago* (1978), 9:30 pm, Tues/14

The Great McGinty (Preston Sturges, 1940), with Brian Donlevy, Muriel Angelus, Akim Tamiroff and William Demarest, 7:30 pm, plus *Citizen Kane* (Orson Welles, 1941), with Orson Welles, Joseph Cotten, Everett Sloane, Dorothy Comingore and Ray Collins 9:05 pm, Wed/15

Citizen Kane (see Wed/15), 7 pm, plus *All That Money Can Buy*, *The Devil and Daniel Webster* (William Dieterle, 1941), with Edward Arnold, Walter Huston, James Craig, Jane Darwell, Simone Simon, Gene Lockhart, John Qualen and H.B. Warner, 9:10 pm, Thurs/16

"The Films of Les Blank (1) with Les Blank in Person," features *Spend It All* (1971), with Skip Gerson *A Well Spent Life* (1971), with Skip Gerson, plus the short, *The Sun's Gonna Shine* (1967), 7:30 pm, plus "The Films of Denis Sen-

ders (2) with Denis Sanders in Person," features *War Hunt* (1962), with John Saxon, Robert Redford, Tony Ray, Sydney Pollack, Gavin MacLeod, Charles Aidman and Tommy Matsuda, preceded by *A Time Out of War* (Denis and Terry Sanders, 1954)

9:30 pm, Fri/17, 2621 Durant, Berk., \$2.50 double feature, \$2 single feature, \$1 matinee (unless otherwise stated), call for special rates, 642-1412
Presidio: Monty Python Meets the Fire-sign Theatre, features Monty Python's *And Now for Something Completely Different*, plus the Fire-sign Theatre's *Everything You Know is Wrong*, midnight, Fri/10-Sat/11, 2340 Chestnut, SF, \$2, 921-2931

SF Jewish Community Center: *Humoresque* (Nicollescu, 1946), with Joan Crawford, Oscar Levant and J. Carroll Nash, 8 pm, Tues/14, 3200 California, SF, \$2.50 general, \$2 students, 346-6040

*** SF Public Library: *Who Are the De-bolts?*** (John Korty), 1978 Academy Award-winning documentary, noon, Tues/14, Lurie Room, Main Library, Civic Center, free, 558-3191

Ingmar Bergman, 7:30 pm, Eureka Valley Branch, 3555 16th St., free, 626-1132

Oison, *These Stones Remain*, plus *Credle of Gaius: The Abbey Theatre*, 7:15 pm, Wed/15, Bernal Branch, 500 Cortland, free

"Movies Captioned for the Deaf," features *The Great Train Robbery*, 6 pm, Wed/15, Communications Center, 3150 Sacramento, free, 346-9422

SF State Cinematheque: *Singin' In the Rain* (Stanley Donen and Gene Kelly, 1952), 7:30 pm, Wed/15, McKenna Theatre, School of Creative Arts Bldg. 1600 Holloway, SF, \$2, 585-7174

continued next page



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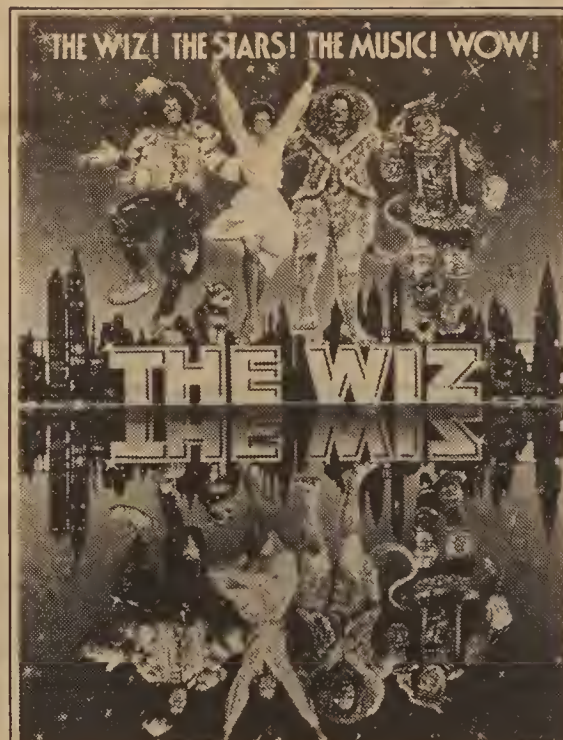


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FILMS

continued from previous page

★ **SF State Union:** *The Turning Point*, 4 and 7:30 pm, Thurs/9-Fri/10, *Which Way Is Up?*, 4 and 7:30 pm, Thurs/16-Fri/17, Barbary Coast Union, \$1 admission, free films by the grand masters of comedy, 5-7 pm, every Monday Union Depot, 1600 Holloway, SF, 469-2426

★ **Sonoma Film Institute:** *Out of the Past* (Jacques Tourneur, 1947), with Robert Mitchum, Jane Greer, Kirk Douglas and Rhonda Fleming, 5:30 and 8 pm, Thurs/9 and 2 pm, Fri/10, *The Battle of Chila* (Patricio Guzman, 1973-76, Spanish with English subtitles), 8 pm, Fri/10-Sat/11, 2 and 7 pm, Sun/12 and 6:30 pm, Mon/13, \$2, *El Capitan* (Fred Padula, 4, 30, 6:30 and 8:30 pm, Tues/14, \$2 *The Rules of the Game* (Jean Renoir 1939), French with English subtitles, with Nora Gregor, Marcel Dalio, Jean Renoir, Julien Carette and Gaston Modot, 2 pm, Wed/15 and 5:30 and 8 pm, Thurs/16, *American Boy* (Martin Scorsese, 1978), preceded by *Italianamerican* (Martin Scorsese, 1974), 6:30 and 9 pm, Fri/17-Sun/19, \$2, Rm 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert Park, \$1.50 (unless stated otherwise), (707) 664-2606

Southern Exposure Gallery: "Pioneer Women Filmmakers," (see listing under Intersections), 8 pm, Sun/12, Project Artaud, 401 Alabama St., \$2 adults, \$1 children, 552-4404

UC Berkeley: *Julia* (Fred Zinneman, 1971), with Jane Fonda, Vanessa Redgrave and Jason Robards, plus the short, *The Street* (Caroline Leaf), 7 and 9:30 pm, Tues/14, Wheeler Auditorium, \$2, "Wim Wenders Presents Two New Directors from Asia," features *The Perfumed Nightmare* (Kidlat Tahmirk 1977, The Philippines), with Kidlat Tahmirk, Delores Santamaria, Mang Fely, Georgette Baudry and Katrin Muller, plus *The Citizen* (Chatri Charlarm Yukol, 1977, Thailand, English titles), 7:30 pm, Wed/15, Wheeler Auditorium, \$2.50, "Homage to Federico," features *Casanova* (1976, Italy), with Donald Sutherland, and Tina Aumont, 7 pm, Thurs/16, 155 Darwin Hall, \$2, UC Berk, 642-0212

UCSF: *The Goodbye Girl*, 7 and 9 pm, Fri/10, *Crisis*, 7 and 9 pm, Wed/15, *Coming Home*, 7 and 9 pm, Fri/17, Cole Hall Auditorium, 513 Parnassus, SF, \$1.75 general, \$1.25 seniors and students, 666-2019

Video Free America: Skip Blumberg presents *For a Moment You Fly*, *The Big Apple Circus*, and with Jules Backus presents *The First International Whistling Show*, 8 pm, Sun/12, 442 Shotwell, SF, \$2, 648-9040

CHILDREN'S FILMS

★ **Indian Valley College:** *Dr. Doolittle*, 7 pm, Fri/10, Lecture Hall, College of Social and Behavioral Sciences, Ignacio Blvd., Novato, \$1.50, 883-2211

★ **Lawrence Hall of Science:** Marx Brothers Festival, 10:30 am and 2 pm, Fri/10, UC Berk, \$1.50 general, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, members and UC students, 642-2275

★ **SF Public Library:** "Beasts Tame and Not So," films for children ages 6 and up features *A Bear Called Paddington*, *Los Tres Osos*, plus *In the Forest*, 4 pm, Tues/14, Portola Branch, 2434 San Bruno, free, 468-2232

"Shared Blessings," films for children ages 3-5 features *Frederick*, *Hailstones and Helibut Bonas*, *Millions of Cats*, plus *Camel Who Took a Walk*, 7 pm, Richmond Branch, 351 9th Ave., free, 752-1240

"Girls with Gumption," films for children ages 3-5 features *The Little Girl and the Gunny Wolf*, *Blueberries for Sal*, *Madellina's Rescue*, plus *Leopold the See-Through Crumb Picker*, 10 am and 2 pm, Wed/15, "Greed," films for children ages 6 and up features *The Magic Bow: An Indian Legend*, *Story of King Midas*, plus *Emperor's New Clothes*, 4 pm, Wed/15, Children's Room, Main Library Civic Center, free, 558-3510

"Fall Fun," films for children ages 6 and up features *Over in the Meadow*, *Han Hop*, *Country Mouse*, *City Mouse*, *Dragon Stew*, plus *Stone Soup*, 3:30 pm, Thurs/16, Anza Branch, 550 37th Ave., free, 752-1960

"Catch Me If You Can," features a Puppet Show, the Trip Trap Troupe, composed of children's librarians, plus the films, *The Monkey and the Crocodile*, *The Gingerbread Boy*, plus *The Gunniwolf*, 3:30 pm, Thurs/16, Communications Center, 3150 Sacramento, free, 346-9422

★ indicates general admission of \$1.50 or less.

—Fiona Mackenzie



MOVIE HOUSES

Alexandria: (1) *Magic* (R), daily at 1:30, 3:40, 5:50, 8 and 10 pm, (2) *National Lampoon's Animal House*, opens Fri/10, daily at 1:15, 3:25, 5:35, 7:45 and 9:50 pm, (3) *Wet-ship Down*, daily at 1:45, 3:35, 5:25, 7:15 and 9:05 pm, Geary at 18th Ave., 752-5100

Balboa: (1) *Who Is Killing the Great Chefs of Europa?*, opens Fri/10, daily at 7 and 9 pm, with matinees Sat-Sun, at 1, 3 and 5 pm, (2) *Groove Tube*, opens Fri/10, daily at 8:35 pm, with matinees Sat-Sun, at 2:45 and 5:45 pm, plus *Sex with a Smile*, daily at 7 and 10 pm, with matinees Sat-Sun, at 1:05 and 4:10 pm, Balboa at 38th Ave., 221-8184

Bridge: *Bread and Chocolate* (Franco

Brussati, Italy), with Nino Manfredi, Anna Karina, Johnny Dorelli, Paolo Turco and Gianfranco Barra, daily at 6, 8 and 10 pm, with matinees Wed., Sat-Sun, at 2 and 4 pm, 3010 Geary near Masonic, \$1.50 bargain matinee Wed. and Sat., 751-3212

Castro: *A Dream of Passion* (Jules Dassin, Greece), with Melina Mercouri and Ellen Burstyn, daily at 7:30 and 9:30 pm, with matinees Wed., Sat-Sun, at 1:15, 3:15 and 5:15 pm, 429 Castro at Market, \$1.75 bargain matinee Wed. and Sat., 621-6120

Cento Cedar: *The Middlaman* (Satyajit Ray, 1976, India), with Pradip Mukherji, daily at 8:05 pm, with matinees Wed., Sat-Sun, at 3:40 pm, plus *Days and Nights in the Forest* (Satyajit Ray, India), daily at 6 and 10:20 pm, with matinees Wed., Sat-Sun, at 1:30 pm, 38 Cedar at Larkin, 776-8300

Cinema 21: *Paradise Alley* (PG), opens Fri/10, Fri-Sun, at 1:40, 3:50, 5:50, 8 and 10:10 pm, weekdays at 6, 8:15 and 10:20 pm, Chestnut at Steiner, 921-1234

Clay: *Violatta* (Claude Chabrol, 1978, France), with Isabelle Huppert, Stephanie Audran and Jean Carmet, daily at 7:15 and 9:30 pm, with matinees Wed., Sat-Sun, at 2:45 and 5 pm, Fillmore near Clay, \$1.75 bargain matinee Wed. and Sat., 346-1123

Coliseum: *Comes a Horseman*, weekdays at 7 and 9:15 pm, Sat-Sun, at 1, 3, 15, 5:30, 7:45 and 10 pm, Clement at 9th Ave., 221-8181

Coronet: *The Boys from Brazil*, daily at 7 and 9:30 pm, with matinees Sat-Sun, at 2 and 4:30 pm, Geary at Arguello, 752-4400

Egyptian: *Groove Tube* and *Jabberwalk*, call theater for times, Market at 6th, \$1.75 bargain matinee Mon-Fri, until 5 pm and Sat-Sun, until 1 pm, 673-7373

Empire: (1) *National Lampoon's Animal House*, opens Fri/10, Fri-Sun, at 6:30, 8:40 and 10:40 pm, weekdays at 7:15 and 9:30 pm; *Mickay Mouse's Birthday Party*, 1 and 3:05 pm, Fri/10-Sun/12, (2) *Up in Smoke*, Fri-Sun, at

8:35 pm, weekdays at 7:45 pm, plus *Monty Python's Holy Grail*, Fri-Sun, at 6:25 and 10:30 pm, weekdays at 6 and 9:30 pm; *National Lampoon's Animal House*, 1 and 3:10 pm, Fri/10-Sun/12, (3) *Foul Play* (PG), Fri-Sun, at 1, 4:40 and 8:30 pm, weekdays at 8:15 pm, plus *Goin' Coconuts*, Fri-Sun, at 3, 6:50 and 10:35 pm, weekdays at 6:30 and 10:25 pm, West Portal, 661-5110

Four Star: *Pirossani* (Georgi Shengelaya), runs through Tues/14; *The Duellists* (Ridley Scott), with Keith Carradine and Harvey Keitel, Wed/15-Tues/28, call theater for times, Clement at 23rd Ave., \$1.50 bargain matinee Saturday until 5 pm, regular admission \$2, 752-2650

Gateway: *The Thin Man* (1934), with William Powell and Myrna Loy, plus *After the Thin Man* (1936), with William Powell and Myrna Loy, runs through Sat/11; *Mrs. Miniver* (1942), with Greer Garson and Walter Pidgeon, plus *Waterloo Bridge* (1940), with Vivien Leigh and Robert Taylor, Sun/12-Tues/14, *Marie Antoinette* (1938), with Norma Shearer and Tyrone Power, plus *Conquest* (1937), with Greta Garbo and Charles Boyer, Wed/15-Sat/18, call theater for times, 415 Jackson at Battery, 421-3353

Ghirardelli: *The Wild Geese*, call theater for times, Beach at Polk, 441-7088

Kokusai: *Tora-San Grand Scheme*, with Kiyoshi Atsumi and Komaki Kurihara, plus *Return of Assassins*, with Raizo Ichikawa, runs through Tues/14; *Branch School Diary*, with Tsunehiko kamiyo and Mitsuko Oka, plus *Zatoichi the Fugitive*, with Shintaro Katsu, Wed/15-Tues/21, call theater for times, 1700 Post at Buchanan, 563-1400

Lumiere: *Girl Friends*, daily at 7:45 and 9:30 pm, with matinees Wed., Sat-Sun, at 2:30, 4:15 and 6 pm, 1572 California, \$1.75 bargain matinee Wed. and Sat., 885-3201

Metro 1: *Midnight Express*, daily at 7 and 9:30 pm, with matinees Sat-Sun, at 2 and 4:30 pm, Union at Webster, 221-8181

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Lg 5 ft 9 in and up	Blue Butterfly	right ankle
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FILMS

Metro 11: *Watership Down*, daily at 6:30, 8:30 and 10:25 pm, with matinees Sat.-Sun. at 1:45, 3:45, 6:10, 8:10 and 10:10 pm, Union near Fillmore, 931-7666.

New Mission: *Sgt. Pepper's Lonely Hearts Club Band* and *The Last Remake of Beau Geste*, call theater for times, Mission near 22nd St., 647-1261.

North Point: *The Wiz*, call theater for times, Powell at Bay, 989-6060.

Parkside: *Viva Italia!* (Dino Risi, Mario Monicelli and Ettore Scola, Italy), with Vittorio Gassman, Alberto Sordi and Ugo Tognazzi, 2:30, 5:45 and 9 pm, plus *Never on Sunday* (Jules Dassin, Greece), with Melina Mercouri and Jules Dassin, 4:05, 7:20 and 10:35 pm, Sat/11-Sun/12: *Carnal Knowledge* (Mike Nichols), with Jack Nicholson, Ann-Margret, Candice Bergen and Ted Garfunkel, 8:45 pm, plus *Bob, Carol, Ted and Alice* (Paul Mazursky), with Elliott Gould, Dyan Cannon, Robert Culp and Natalie Wood, 6:45 and 10:30 pm, Tues/14-Thurs/16, Taraval at 19th Avenue, 661-1940.

Plaza: (1) *Who Is Killing the Great Chefs of Europe?* (2) *The Big Fix*, Serramonte Plaza, Daly City, 756-3240.

Regency 1: *Interiors*, plus a sneak preview of *The Promise*, Fri/10, call theater for times, Van Ness at Sutter, 673-7141.

Regency 2: *The Last Waltz*, call theater for times, Sutter at Van Ness, 776-5505.

Richelieu: *Cavalcade* (1933), with Clive

Brook and Diana Wynyard, plus *The Big Parade* (1924), with John Gilbert and Renee Adoree, runs through Sat/11: *Dishonored* (1931), with Marlene Dietrich and Victor McLagen, plus *My Sin* (1932), with Tallulah Bankhead and Fredric March, Sun/12-Tues/14, *Double Indemnity* (1944), with Barbara Stanwyck, plus *The Glass Key* (1942), with Alan Ladd and Veronica Lake, Wed/15-Sat/18, call theater for times, 1075 Geary at Van Ness, 771-5200.

Roxie: *Seven Beauties* (Lina Wertmüller, 1976, Italian with English subtitles), with Giancarlo Giannini and Elena Fiore, 8:05 pm, Fri/10-Sat/11, with Sat. matinee at 3:55 pm, plus *Swept Away* (Lina Wertmüller, 1975, Italian with English subtitles), with Giancarlo Giannini and Mariangela Melato, 6 and 10:05 pm, Fri/10-Sat/11, *Pickpocket* (Robert Bresson, 1959, French with English subtitles), 6:40 and 10 pm, plus *The Brutalization of Franz Blum* (Reinhard Hauff, 1974, German with English subtitles), with Jürgen Prochnow, Burkhard Driest and Eik Gallwitz, 8 pm, Sun/12-Mon/13, with Sun. matinee at 4 pm; "Super 8 Films," by local and nationally known filmmakers, 7:30 and 9:30 pm, Tues/14, *The Memory of Justice* (Max Ophüls, 1976), 7 pm, Wed/15-Thurs/16, with Wed. matinee at 2:10 pm; *Showboat 1988 - The Remeke* (Richard Schmidt, 1978), with the Pointless Sisters, Kimo, Ral Phemo and Sylvester, 7 and 10:10 pm, Fri/17-Sat/18, with Sat. matinee at 3:50 pm; *A Reason to Live* (George Kuchar, 1976), with Marion Eaton, Curt McDowell and

Robbie Tucker, 6:20 and 9:35 pm, Fri/17-Sat/18; plus *Tracie's Wedding* (Mark Lester and Steve Hornick, 1972), with the Cockettes, 8:50 pm, Fri/17-Sat/18, with Sat. matinee at 5:40 pm, 3117 16th St. at Valencia, \$1 bargain matinee with 50¢ membership card Wed., Sat.-Sun. until 5 pm, 863-1087.

Royal: *Death on the Nile*, call theater for times, Polk near California, 474-2131.

Serra: *Heaven Can Wait*, daily at 8:30 pm, with matinees Sat.-Sun. at 12:45, 4:40 and 8:30 pm, plus *Harry and Tonto*, daily at 6:30 and 10:20 pm, with matinees Sat.-Sun. at 2:35 pm, 2170 Junipero Serra, Daly City, 755-1455.

Serramonte 6: (1) *National Lampoon's Animal House*, (2) *Saturday Night Fever* and *Hooper*; *Go! Go! Go!*, matinee only Fri/10-Sun/12, (3) *Watership Down*, (4) *Can I Do It? I'll Need Glasses*; *Mickey Mouse's Birthday Party*, matinee only, Fri/10-Sun/12, (5) *Up in Smoke*, (6) *Foul Play*, call theater for times, 4914 Junipero Serra, Colma, 756-6500.

Stage Door: *The Big Fix*, call theater for times, 420 Mason, 986-4767.

Strand: *Flesh Gordon, A Boy and His Dog*, plus *Last Days of Man on Earth*, Fri/10, *Hooper*, *Nickelodeon*, plus *Hearts of the West*, Sat/11; *MacArthur, Patton*, plus *The Eagle Has Landed*, Sun/12; *Equus* and *Savege Messiah*, Mon/13; *Diabolique* and *Icy Breasts*, Tues/14; *Cat and Mouse* and *Dear Inspector*, Wed/15; *The Last Waltz* and *Reinaldo and Clara*, Thurs/16, *Tommy*, Fri/17, call theater

for times, 1127 Market between 7th and 8th Sts., \$1 bargain matinee daily until 2 pm, \$1.50 bargain matinee daily until 5 pm, 552-5990.

Surf: *Autumn Sonata* (Ingmar Bergman, Sweden), with Liv Ullman and Ingrid Bergman, daily at 1, 3, 5, 7:15 and 9:15 pm, 4512 Irving at 46th Ave., 664-6300.

Tanforan: (1) *Foul Play*, daily at 12:15, 4 and 7:45 pm, plus *The One and Only*, daily at 2:15, 6 and 9:45 pm, except Fri/10, sneak preview of *Halloween* (R) at 8 pm (call for Fri. times), (2) *Comes a Horseman*, daily at 12:30, 2:40, 4:50, 7:10 and 9:20 pm, (3) *Paradise Alley*, opens Fri/10, daily at 12:50, 3, 5:10, 7:20 and 9:30 pm, (4) *Grease*, daily at 12:50, 3, 5:05, 7:15 and 9:20 pm, 400 Tanforan Shopping Center, San Bruno, 558-0921.

U.A. Stonestown: (1) *Groove Tube*, daily at 7:10 and 10:15 pm, with matinees Wed. Sat.-Sun. at 1 and 4:05 pm, plus *Sex with a Smile*, daily at 8:35 pm, with matinees Wed., Sat.-Sun. at 2:25 and 5:30 pm, (2) *Comes a Horseman*, Wed., Sat.-Sun. at 2, 4:25, 6:45 and 9:05 pm, other days at 7 and 9:25 pm, behind Emporium, Stonestown, 221-8181.

Vogue: *A Wedding*, daily at 7 and 9:30 pm, with Sun. matinees at 2 and 4:30 pm, Sacramento at Presidio, 221-8181.

Warfield: *Dersu Uzala*, call theater for times; *Mickey Mouse's Birthday Party*, matinee only, Fri/10-Sun/12, call theater for times, Market at 6th St., \$2 bargain matinee

Mon.-Fri. until 5 pm and Sat.-Sun. until 1 pm, 775-7722.

York: *Pretty Baby*, plus "Keith Carradine in Person," introduces a sneak preview of *The Duellists*, Fri/10; *Mickey Mouse's Birthday Party*, matinee only, Fri/10-Sun/12; *Saturday Night Fever* and *Pumping Iron*, Sat/11; *Tommy* and *Fantastic Planet*, Sun/12. *Inserts and Going Places*, Mon/13, *The Exterminating Angel*, *Nazarin* and *Simon of the Desert*, Tues/14, *Cross of Iron* and *The Boys in Company C*, Wed/15; *The Boys in the Band* and *Outrageous!*, Thurs/16; *Solaris* and *The Man Who Fell to Earth*, Fri/17, call theater for times, 2789 24th St. near Potrero, \$1.50 bargain matinee Sat. until 5 pm, regular admission \$2, 282-0316.

EAST BAY

Act Cinemas: (1) *National Lampoon's Animal House*, weekdays at 7 and 9 pm, Fri.-Sat. at 6, 8 and 10 pm, Sun. at 2, 4, 6, 8 and 10 pm, (2) *A Dream of Passion*, daily at 7:10 and 9:15 pm, with Sun. matinees at 1, 3:05 and 5:10 pm, Center off Shattuck, Berk., 548-7200.

Alameda: (1) *The Wild Geese*, *Mickey Mouse's Birthday Party*, matinee only, Fri/10-Sun/12, (2) *Foul Play* and *Fun with Dick and Jane*, (3) *Damien: Omen II* and *The Driver*, call theater for times, 2317 Central, Alameda, 522-4433.

Albany: *Comes a Horseman*, daily at 7 and continued next page

MOVIES

ROBERT DI MATTEO

"DREAM OF PASSION": A CRIMINAL UNEQUAL TO HER CRIME

"Frequently the criminal is not the equal of his crime. He belittles it and slanders it."

—Friedrich Nietzsche

The character of Brenda in Jules Dassin's *A Dream of Passion* is an exiled American woman living in Greece—now in a Greek jail. She has been imprisoned for murdering her three children to avenge her husband's infidelity. She speaks with the crazed righteousness of a religious zealot—particularly when recalling her husband's adultery—and she gives off clues of having always been some kind of prisoner. A prisoner of love, of marriage, of a Biblical morality. The combination of being a foreigner and of losing the man around whom she had wrapped her whole life must have made her doubly—and unbearably—vulnerable. And so she lashed out at her children, years of pent-up rage at her own helplessness pouring out in one hideous act of violence. As written by Dassin and played by Ellen Burstyn, Brenda is accorded a trace of dignity—the dignity of a desperate victim. Yet the viewer may feel coerced into accepting the film's guilty-with-an-explanation verdict on Brenda, especially since the explanation is less dramatized than assumed. There is a vivid flashback to the night of Brenda's rampaging infanticide, but no flashback that lets us meet her husband or that lets us decide for ourselves what kind of a marriage they had. And was Brenda

always so crazed and moralistic? Was she always to the right of Billy Graham on the question of adultery? (If so, one can see why any husband would stray.) Clearly there's supposed to be more than psychopathology to Brenda, but that "more" is the given of the movie—not what's explored.

★ ★ ★

Euripides's *Medea*, like Dassin's Brenda, is a woman in exile from her country, a woman whose man deserts her, a woman who becomes the slayer of her own children. But to apply Nietzsche's aphorism, *Medea* is a "criminal" more than equal to her "crime," Brenda a "criminal" less than equal to hers. In *Medea*, Euripides gave us the mythic drama of an extraordinary woman—a sorceress who conquered "the bulls, the dragon-men, the serpent warder of the Fleece" for her beloved Jason. She is a woman who has heroically burned all her bridges behind her in the name of love: "I have become for you the enemy of all," she tells Jason at one point. But Jason is a man in conscious tow to his own ambition. When he weds the princess of Corinth, he assures *Medea* that his marriage will prove profitable for her and for their children. He doesn't comprehend how different his ambition for power is from her ambition for love. But *Medea* knows: led by what Jason has called her "stubborn pride," she plans the death

of Jason's bride. Then, realizing that her deed has condemned her children to a life of, at best, slavery, she kills them—to spare them. *Medea* is a tragedy of conflicting ambitions, whose heroine transcends the dramatic labels—the wronged woman, woman-as-victim and so on—that are pinned on the Brendas of our age.

★ ★ ★

As a screen personality, Melina Mercouri is one part Mother Courage, two parts Mediterranean femme-fatalité. There's no denying her fascination: when Mercouri prowls into a scene, you can't help but be impressed by the grand flailing of her statuesque body, the nonstop flashing of her mascaraed eyes, the puppet's jerk of her tawny lion's mane and the baritone throatiness of her voice. There's also something self-congratulatory about her: one almost expects her gesticulations to include applause for her own performance. Playing the character of a bigger-than-life actress (rather than just seeming bigger-than-life and out of character) Mercouri is more acceptable in *A Dream of Passion* than she's been in a long time. The character is a celebrated movie star who returns to Greece to appear in a stage production of *Medea*, and who is introduced to the imprisoned Brenda while rehearsing the role. Thereafter, *Medea*'s and Brenda's lives start to impinge upon her own. The role of an actress who burns through her own self-dramatizing protectiveness seems to strike a deep chord in Mercouri. There are moments in the film when her bravura shell starts to crack, and she is suddenly very moving. But director Dassin seems too much the adoring husband to fashion and support his wife's performance. He allows the camera to move in too close, too early and too often. And he lingers on her "brilliant" scenes (such as a *Last Tango*-inspired confessional soliloquy) so



Melina Mercouri plays a famous film star acting the role of *Medea* in "A Dream of Passion."

that they become brilliantine. One feels a pull between Mercouri's desire to strip herself down and Dassin's desire to deify her. And Dassin wins. In so doing, he undermines what is potentially the best use of Mercouri's singular talents since *Never On Sunday*.

★ ★ ★

How do you tie together Euripides's *Medea*, the based-on-a-news-item story of a religious fanatic who kills her children (Brenda's story), and the soul-baring drama of an actress in rehearsal to play *Medea* (the Mercouri story)? With difficulty, unless you're Jules Dassin, in which case you keep everything at a fever pitch and hope the audience won't have time to notice.

★ ★ ★

Two questions:

1) Why are all the men in *A Dream of Passion* bitchy, passive or ineffectual?

2) Why is the male director of the play-within-the-film made to seem ridiculous for saying some perfectly reasonable things? Lines like "That's not passion,

that's mewling" and "You reduce the play to current events because once you read a copy of *Ms. magazine*" do point to something: they point to what one might say is wrong with the movie. Yet the way the lines are presented in the movie, they sound like sexist crap (and "cover" the movie against similar charges).

★ ★ ★

One could go on picking at its flaws—the unwieldy parallelism, the self-important dribble of some of the dialogue—but there's still one undeniable fact: *A Dream of Passion* has power. It's the power of dredging up feelings, of opening wounds, of releasing rage, however unfocused or misdirected that rage may be. And it's the power of seeing women do these things on screen. There have always been (and will continue to be) plenty of movies where the male hero or antihero has his moment of eruption—where the screen is bloodied or befouled with, say, the failures of honor. A lot of the new women's films (from *One Sings, The Other Doesn't* to *Julia*) have tended toward the genteel, or if they've been infused with anger, the anger has been released through didacticism. *A Dream of Passion* takes a different tack: it plugs us right into women characters who are lashing out. There are a lot of things churning around in this movie, and there's an entertainment dividend: the backstage show-biz milieu which is always popular with audiences. In other words, *A Dream of Passion* could be a whole lot worse than it is and still get by. Director-writer Dassin has used his hyperbolic talents to coax a torrent of emotions from his actresses. If the resultant feelings can't quite be sorted out into coherent meaning, they also can't be denied. ■

A Dream of Passion. Written and directed by Jules Dassin. At the Castro, SF.

FILMS

continued from previous page

9:10 pm, with matinees Sat.-Sun. at 12:45, 2:50 and 4:55 pm, 1115 Solano Avenue, Berkeley 524-5656.

Berkeley: *Up in Smoke*, call theater for times, Shattuck at Haste, Berk., 848-4300.

California: (1) *Paradise Alley*, call theater for times, (2) *The Big Fix*, daily at 7:05 and 9:10 pm, with matinees Sat.-Sun. at 1, 3 and 5 pm and late shows Fri.-Sat. at 11 pm, (3) *Girl Friends*, daily at 7:15 and 9:15 pm, with matinees Sat.-Sun. at 1:15, 3:15 and 5:15 pm and late shows Fri.-Sat. at 11 pm, Cinema Center, Kittredge and Shattuck, Berkeley, 848-0620.

Centurys: (21) *Midnight Express*, weekdays at 8:05 pm, Sat.-Sun. at 3:35 and 7:50 pm, plus *Taxi Driver*, weekdays at 6 and 10:15 pm, Sat.-Sun. at 1:30, 5:45 and 10 pm, (22) *Up in Smoke*, weekdays at 8:15 pm, Sat.-Sun. at 1, 4:35 and 8 pm, plus *Which Way Is Up?*, weekdays at 6:30 and 9:55 pm, Sat.-Sun. at 2:50, 6:15 and 9:40 pm, Nimitz Fwy., Oakl., 562-9990.

Elmwood: *A Wedding*, daily at 7 and 9:30 pm, with Sun. matinees at 2 and 4:30 pm, College at Ashby, Berk., 848-0931.

Festival: (1) *Midnight Express*, daily at

12:30, 2:45, 5, 7:20 and 9:35 pm, (2) *WaterShip Down*, daily at 12:10, 3:40, 7 and 10:20 pm, plus *Yellow Submarine*, daily at 1:55, 5:25 and 8:45 pm, (3) *Death on the Nile*, daily at 1:40, 4:20, 7 and 9:40 pm, (4) *Grease*, daily at 12:35, 2:45, 5, 7:15 and 9:30 pm, (5) *Who Is Killing the Great Chefs of Europe?*, daily at 12:15, 4:25 and 8:35 pm, plus *Foul Play*, daily at 2:20, 6:30 and 10:35 pm, (6) *The Boys from Brazil*, daily at noon, 2:20, 4:40, 7 and 9:20 pm, Hesperian and A Sts., Hayward, 785-8000.

Grand Lake: *Ravage of the Pink Panther*, weekdays at 7 and 10:30 pm, Fri.-Sun. at 6:50 and 10:15 pm, plus *The Pink Panther Strikes Again*, weekdays at 8:40 pm, Fri.-Sun. at 5 and 8:30 pm; *Mickey Mouse's Birthday Party*, 1 and 3 pm, plus *Davy Crockett*, 1:45 and 3:45 pm, Fri./10-Sun/12, Grand Ave., Oakl., 452-3556.

Hayward 5: (1) *The Big Fix*, daily at 1:15, 3:25, 5:30, 7:35 and 9:40 pm, (2) *Can I Do It 'Til I Need Glasses?*, daily at 2:45, 6 and 9 pm, plus *Hollywood Boulevard*, daily at 1:15, 4:15 and 7:30 pm, (3) *National Lampoon's Animal House*, daily at 1:30, 5:10, 7:15 and 9:20 pm, (4) *Comes a Horseman*, daily at 1, 3:15, 5:30, 7:45 and 10 pm, (5) *The Wiz*, daily at 1:20, 3:55, 6:30 and 9:05 pm, 24800 Hesperian Blvd., Hayward, 786-3000.

Northside: (1) *Wa All Lovad Each Other So*

Much, daily at 6 and 9:50 pm, plus *Slava of Love*, daily at 8:10 pm, (2) *Jamas Joyce: Portrait of the Artist*, plus the short, *In a Rahearsal Room*, daily at 7 and 9 pm, 1828 Euclid, Berk., 841-2648.

Oaks: (1) *Who Is Killing the Great Chefs of Europe?*, (2) *WaterShip Down*, call theater for times, 1875 Solano near Berkeley, Berk., 526-1836.

Parkway: (1) *The Wiz*, daily at 6, 8:20 and 10:45 pm, with matinees Sat.-Sun. at 1 and 3:30 pm, (2) *Who Is Killing the Great Chefs of Europe?*, daily at 7 and 9 pm, with matinees Sat.-Sun. at 12:50, 2:55 and 5:05 pm, Park Blvd. and E. 18th, Oakl., 835-3535.

Piedmont: *Interiors*, daily at 7 and 9 pm, with Sat. matinee at 5 pm and Sun. matinees at 1, 3 and 5 pm, Piedmont at 41st, Piedmont, 654-2727.

Rialto: (1) *Haaven Can Wait* and *Slither*, (2) *Dona Flor and Her Two Husbands* and *Swap Away*, (3) *Foul Play* and *California Split*, (4) *Ali: Fear Eats the Soul* and *Merchant of Four Seasons*, call theater for times, 841 Gilman, Berk., 526-6669.

Roxie: *The Mack and Truck Turner*, call theater for times, 17th and Telegraph, Oakl., 893-3311.

South Shore Cinema: (1) *The End and Semi-Tough*, (2) *Can I Do It 'Til I Need Glasses* and *Hollywood Boulevard*, call theater for times, So. Shore Shopping Center, Alameda, 521-4200.

Southland Center: (1) *The Wild Geese*, daily at 2, 4:30, 7:10 and 9:45 pm, (2) *Up in Smoke*, weekdays at 1:45, 3:45, 5:45, 7:45 and 9:45 pm, Fri.-Sun. at 5:45, 7:45 and 9:45 pm, *Mickey Mouse's Birthday Party*, 1:30 and 3:30 pm, Fri./10-Sun/12, (3) *Paradise Alley*, daily at 1, 3:05, 5:10, 7:20 and 9:30 pm, Southland Center, Hayward, 783-2601.

Telegraph: (1) *Lolita*, (2) *The Thin Man*, plus co-feature to be announced, call theater for times, 2519 Telegraph, Berk., 548-2519.

U.A. Cinemas: (1) *Death on the Nile*, daily at 1:30, 4:15, 7 and 9:45 pm, (2) *Midnight Express*, daily at 1, 3:15, 5:30, 7:45 and 10 pm, (3) *The Boys from Brazil*, daily at 2, 4:30, 7 and 9:30 pm, (4) *The Groove Tube*, daily at 2:40, 5:35 and 8:30 pm, plus *Can I Do It 'Til I Need Glasses?*, daily at 1:10, 4:05, 7 and 9:55 pm, except Fri/10, with a sneak preview of *Halloween* at 8:30 pm, call theater for Fri. times, 2274 Shattuck, Berk., 843-1487.

UC Theatre: *Murder by Death* (Robert Moore, 1976), with Truman Capote, James Coco, Peter Falk, Alec Guinness, David Niven, Peter Sellers, Elsa Lanchester and Maggie Smith, 6:30 and 10:05 pm, plus *The Cheap Detective* (Robert Moore, 1978), with Peter Falk, 8:15 pm, Fri/10: *The Creature from the Black Lagoon* (Jack Arnold, 1954), 2:10, 5:20 and 8:30 pm, plus *It Came from Outer Space* (Jack Arnold, 1953), with Richard Carlson, 3:50, 7 and 10:10 pm, Sat/11: *Zorba the Greek* (Michael Cacoyannis, 1964), with Anthony

Quinn, Alan Bates and Irene Pappas, 4:20 and 9:20 pm, plus *The Fixer* (John Frankenheimer, 1968), with Alan Bates and Ork Bogarde, 2 and 7 pm, Sun/12, *Who'll Stop the Rain?* (Karel Reisz, 1978), with Nick Nolte, Tuesday Weld and Michael Moriarty, 9:30 pm, plus *Taxi Driver* (Martin Scorsese, 1976), with Robert De Niro, Jodie Foster and Harvey Keitel, 7:30 pm, Mon/13, *The Last Samurai* (Kenji Misumi, 1975, Japan), with Hideki Takahashi, 9 pm, plus *The Adventures of Kyoshiro* (Kenji Misumi, 1970, Japan, Ca.), with Raizo Ichikawa and Shio Fujimura, 7:30 pm, Tues/14, *State of Siege* (Costa-Gavras, 1973, France), with Yves Montand, 9:40 pm, plus *Z* (Costa-Gavras, 1968, France/Algeria), with Yves Montand, Jean-Louis Trintignant, Irene Pappas and Charles Denner, 7:30 pm, Wed/15, *Sebastiana* (Derek Jarman and Paul Humphries, 1976, UK), with Neil Kennedy and Leonardo Treviglio, 9 pm, plus *Maitresse* (Barbet Schroeder, 1975, France), with Bulle Ogier, 7 and 10:45 pm, Thurs/16, *Renaldo and Clara* (Bob Dylan, 1978), 7:30 pm, Fri/17, 2036 University, Berk., 843-6267.

NOTES

Mae West: arrives in grand red-carpet style accompanied by twelve body builders in posing trunks, to attend the Northern California premiere of her latest film, *Sextette*, co-starring Timothy Dalton, Ringo Starr and George Hamilton, 8 pm, Thurs/16, Warfield Theatre, Market at 6th St., SF, tickets are \$5 and \$10 available at Macy's, The Emporium, Capwells and through BASS outlets, 775-7722. Titles and times subject to change. Call theater to verify.

—Fiona Mackenzie

A Terrifying Love Story

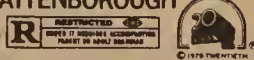


MAGIC

JOSEPH E. LEVINE PRESENTS
MAGIC

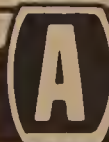
ANTHONY HOPKINS ANN-MARGRET
BURGESS MEREDITH ED LAUTER
EXECUTIVE PRODUCER C.O. ERICKSON
MUSIC BY JERRY GOLDSMITH
SCREENPLAY BY WILLIAM GOLDMAN,
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MICRO-FILMS

MURKY MOTIVES IN "VIOLETTE": MINOR RUMBLINGS IN "MIDDLE MAN"

Violette

Based upon an actual 1930s patri-
cide and dealing more with effects
than causes, Claude Chabrol's film
has Isabelle Huppert playing 18-year-
old Violette Naziere, whose response
to a strict middle-class upbringing is
a double-life indulgence in secret,
sordid sexual liaisons, lust for
money, a total inability to tell the
truth, and a remorselessness of char-
acter that surfaces as cold-pas-
sioned impassivity. She convinces
her doctor, mother (Stephane Aud-
ran) and father-in-name-only (Jean
Carmet) that her syphilis is heredi-
tary, administers the medicine, and
in the meantime blackmails her natu-
ral father for money for her expen-
sive, uncaring lover. All of which is
complicated enough without Chab-
rol's lengthy, labyrinthine, on-the-
surface treatment whose only hints
at hidden traumas lie in out-of-
sequence flashbacks. It is all murkily
motivated at best, and where is
Chabrol's hero Hitchcock now that
he really needs him? (Clay, SF)

The Middle Man

If you've ever filled out an employ-
ment application, imagine the experi-
ence multiplied by one million, mag-
nify its questions out of all sensible
proportion and you'll have some idea
of what Satyajit Ray's idealistic and
morally minded protagonist is up
against when he graduates from col-
lege without honors and tries to get a
job. Small wonder that after a year of
filling out forms he's ready for an on-
a-shoestring career as a middle man,
a precarious and more than slightly
shady existence based on the buy
cheap/sell dear business basic,
whatever the commodity. He quickly
learns the tricks of the trade, only to
find himself faced with a soul-shaking
decision that goes against the grain
of everything he stands for. It's an in-
teresting look at business life in mod-
ern India but not too much more, its
minor pictorial rumblings disappoint-
ingly different from Ray's still re-
soundingly reverberating *Distant
Thunder*. (Cento Cedar, SF)

Pirosmani

Russian director Georgi Shenge-
laya's film is an impressionistic look
at the life of expressionist Georgian



"Pirosmani": the film is the artist.

painter Niko Pirosmani. The self-
taught artist paints the walls of Tiflis's
inns for board and drink, embarks
briefly on a disastrous business ven-
ture and has one fleeting moment of
ill-fated fame before sinking into al-
coholism, loneliness and poverty.
Avtandil Varazi is excellent as Piros-
mani, but it is the film itself that is the
artist here. Shengelaya deliberately
poses his people en tableau in a mo-
mentary portrait at the beginning of
each scene so that the telling of the
story also becomes an artistic ad-
venture. There are settings reminis-
cent of Van Gogh, others of Cezanne,
and dark tones of the Dutch masters
as Pirosmani paints in cafes and
music halls, among priests and peas-
ants, birds and animals, and com-
bines with Shengelaya to turn the
total experience into its own tableau
vivant of sheer beauty. (Nov. 8 thru
14; Four Star, SF)

WaterShip Down

If you liked Richard Adams's book,
you'll find this quality film's inter-
pretation equally satisfying. Producer/di-
rector/writer Martin Rosen has skill-
fully extracted the story's essence
without getting overly cute or unnec-
essarily savage, and backed it up
with the voices of such distinguished
actors as John Hurt, Sir Ralph Rich-
ardson, Zero Mostel, Roy Kinnear,
Harry Andrews and many others.
The drawings are full of charm,
sometimes extraordinarily detailed,
and combined with subtly lovely
color and even breathtaking beauty
as they show Adams's brave band of
rabbits (these are never cartoon
"bunnies") subjected to fearful or-
deals in their search for a peaceful
new home. Their natural enemies are
man, dogs, cats and others of their
own kind, and there's been no skimp-
ing of red ink in this not-merely-for-
kiddies cartoon. But it's not entirely
for adults either, the audience for this
not-always-happy hunting ground ly-
ing somewhere in between. (Alham-
bra, SF)

—Zena Jones

ON GUARD/BACK TO THE CHICKENS' BALL

continued from page 3

Back to the script. Immediately after huffing and puffing away on this phony Moscone alibi, Hambrick then lays out the critical sentence exonerating Moscone: "The simple fact is that federal investigators cannot find any evidence that links Mayor Moscone to unreported money from Howard Hughes."

What about the statements that attorney James Wadsworth, the Hughes courier, made to investigators from the state Fair Political Practices Commission and the FBI, and later to the federal grand jury in Sacramento, that he wrote out a \$10,000 check payable to Cerrell Associates of Los Angeles, for Mayor Moscone's support for airport expansion? What about the admission by Bernard Teitelbaum, Moscone's top aide, that he accepted \$8,000 in four payments in 1975 from Joseph Cerrell (and didn't report them in his economic-interest statement filed in 1976 under penalty of perjury)? KRON never deals directly with these damaging points.

KRON admits Wadsworth testified to the grand jury about the \$10,000. It admits its reporters couldn't get to Wads-

worth. But it says, "The evidence shows the \$10,000 check went for public-relations work... not a bribe to Moscone." KRON's evidence: (a) the check was "deposited in a Los Angeles bank, not here in San Francisco"; (b) the check was the "first installment" on a public-relations contract signed by Wadsworth and Cerrell; (c) a letter attached to the contract "is dated November 3, 1975... two days prior to the check"; (d) the contract "allowed Wadsworth to call on Cerrell for influence in connection with Hughes-owned companies"; and (e) "on several occasions, Cerrell used his political influence to help Hughes helicopters."

Yes, this is what Wadsworth told federal investigators, according to the leaked federal memo describing his statements (see Guardian 9/28/78 for details). But Wadsworth told them this was the up-front show, the vehicle, the laundry scheme, by which he was distributing Hughes money to California politicians and disguising the source in a way that couldn't be traced. (Or, to put it another way, to allow reverse-investigative-reporters to later "clear" Moscone.)

Wadsworth then went on to give FBI

agents an example of how the scheme actually worked: the \$10,000 check from Hughes went to Moscone for the favorable treatment of Hughes Airwest in the expansion of San Francisco International, according to the memo. More: Wadsworth also told agents of other similar laundry schemes employed by Wadsworth to send Hughes money to other California politicians, according to the same memo.

Only a reverse-investigative-reporter would use the details of a Howard Hughes laundry scheme, without rebutting Wadsworth's testimony on his bribes under oath in two grand-jury sessions, as evidence that there was no laundry scheme, that this was a legitimate business deal and that no money passed through the scheme as Wadsworth testified it did. What evidence does KRON have that this was a legitimate business transaction? It presented none.

Has KRON never heard of the \$26,500 Mendelsohn/Potlatch laundry scheme turned up by the FPPC? (Embarrassing question, of course, because KRON/Chron is still on record as editorially supporting Mendelsohn for the No. 2 position in Interior.) Has KRON

never heard of the \$30,000 Hughes/Cerrell/Mendelsohn forgiveness scheme under federal grand-jury probe in Sacramento? Has it never read a word on the investigations and press disclosures leading to Watergate or any other major bribery or political-corruption cases?

Quite obviously, if Howard Hughes and James Wadsworth have been laundering money for years, they would have worked up extremely sophisticated schemes to hide the laundered money and disguise its source. Quite obviously, KRON reverse-investigative-reporters working without subpoena power, working with little else than blinding naivete, aren't going to burst ahead of the FBI and the grand jury and the federal prosecutors and establish that there's no case and Moscone is cleared.

The point is that, in major bribery and political-corruption cases, the only defense for a Mendelsohn or a Moscone or a Nixon is the stonewall—and only subpoena power and grand-jury power and the power of tough investigators and prosecutors are going to break the case, if there is a case to be broken. The further point is that, in political corruption cases, there is enormous political

pressure at all times to hottle up the cases, and often only timely disclosures in the press can keep the probes alive.

It may be that Mitch Farris is right that the FBI/grand-jury probe "can't prove the check went to Moscone from Wadsworth, and they can't prove it in court." But he doesn't know that, because the FBI/grand jury hasn't finished its probe and he hasn't seen all the evidence and nobody knows if there will be indictments. What is plain is that, if investigators and prosecutors followed the line of KRON and its reverse-investigative-reporters, it would be almost impossible to move against any bribery and political-corruption cases anywhere.

C'mon, you reverse-investigative-reporters. Back to the Chickens' Ball.

P.S. The next night, on Nov. 2, as if to balance the station's report on the mayor, KRON's Thayer Walker brought up some campaign-financing curiosities such as the Moscone Birthday Committee, which pays for Moscone auto repairs, licensing and insurance and dues to the Concordia Argonaut, a private club. Problem is that all this was "disclosed" months ago in the Guardian, New West and the Examiner. ■

GUARDIAN CLASSIFIED 824-2506

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Bay area women's organization, working politically for battered women, seeks program coordinator experienced in legislative activity, community liaison, public speaking. \$14,000/year. Resumes to PO Box 9412 Berkeley, CA 94709.

Travel! Foreign Ships! Good Pay!

No experience. Men/women. Adventure abroad. Stamped long envelope. Globetrotter, Box 1266 BGD, Kansas City, MO 64141.

Lovely Model Wanted!

To fulfill amateur photographer's fantasy of creating tasteful, sensual nude photos with a beautiful girl. Sincere, private. Top money. Contact with photo. Kelley Bx13302, Oakland 94661.

VOLUNTEERS

Insomnia Study

Adults (18-50) needed for research on sleeplessness. Must have either chronic or frequent difficulty with falling asleep at night or have chronic and frequent problem with waking up too early accompanied by an inability to return to sleep. Sleep monitored by you at home. No lab sleep or drugs involved. Reward for participation. Call 928-4651.

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For Group Camping & Conferences Youth, Adult and Family

We provide the facility, you arrange the camp experience of your choosing. 3 separate camps for 30 to 440 people. A work of art, built by WPA and CCC along a river in Jackson State Forest. Just 11 miles from the town of Mendocino.

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printers!
dancers!

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530 to 4100 square feet of commercial space available in a two-story brick building, sunny Mission Ground floor, running water, 220-volt wiring, skylights, private entrance. (Not residential—no live-ins please) 20¢/sq. ft. incl. util. Call 824-7660, Tues.-Fri.



Body therapist/hypnotist has noncommercial office space to share. Church and Clipper. 285 7310

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in Berkeley House to share with three progressive attorneys. Includes reception and law library. Secretarial available. Call 848-4752

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Clean cheerful spaces for rehearsals, classes, photography. Low rates. Theatre Flamenco Ethnic Dance Center. 465 South Van Ness. 431-6521

COMMUNITIES

U-LAB II holistic intentional community. Weekly discussions. 929-0671

\$105. Thinking about communal living? Kerista Commune. 20 single women and men seeking additional women members. 665-2988 (evenings)

HOTELS

Seeking That Perfect Habitat?

A charming room at the small, recycled Hotel Paradiso would offer comfortable headquarters. Grove near Civic Center. Raoul. 431-8686

Charming Victorian Hotel

near Golden Gate Park. Day or month, including Continental breakfast. Period furnishings, hand made quilts. 864-1978

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3 HOMES OF A DIFFERENT KIND
Open SAT/SUN 1-5

Follow sun signs from Hotel Claremont. Above the city. Miles of serene outlook. The top floors are stone greenhouses. Intimate conversation pits are below. Complete spas.

1 for the bachelor playboy who deserves everything, or lovenest \$143,000
1 for the person who has made it and now wants to enjoy it, someone who really entertains \$224,000
And the middle beauty for \$180,000
If your personality is Porsche or BMW, you're home. 6868, 6874, 6880 Buckingham Blvd., Berkeley, CA.
Lawrence Adams' latest solar-energy creations. Call me - (415) 845-6177

HOUSESITTING SERVICES

Experienced housesitter will care for your home, pets, plants. Available after 1/1/79. References. 929-0683

GET HIGH ON SAN FRANCISCO!

We'll make it easy for you with our great new "High on San Francisco" T-shirt.

The T-shirt is a uni-sex, French cut T-shirt (Sportique), specially designed by Guardian art director Louis Dunn. The shirt displays a front page of the Guardian on a field of dark blue, with a hot air balloon and the phrase, "High on San Francisco" in white. The shirt is beige and is made of 50% cotton and 50% polyester. It comes in small (30-32), medium (34-36), large (38-40) and extra large (42-44).

Best of all, we're selling it for the bargain price of only \$5. Or, if you are already a Guardian subscriber, you can buy one for only \$3.50 simply by enclosing your mailing label from a recent Guardian. If you'd like an even better deal, you can subscribe to the Guardian for a year and get the T-shirt for only \$3.50 and the Guardian for \$13.50, a total savings of \$6.20

Yes, I want to get high on San Francisco!

- * Please send me _____ High on San Francisco shirts for **only \$5** each.
- ☐ I am a current subscriber and have enclosed a mailing label from a recent Guardian. Please send me _____ High on San Francisco shirts for **only \$3.50** each. Sorry, orders without mailing labels will be returned
- ☐ I want the best deal of all. Send me 52 issues of the Guardian plus a T-shirt for **only \$17** (a total savings of \$6.20).

Very responsible professional man. 34 available for short/long-term house-sitting. Excellent local references. 751-1613

RENTAL SERVICES

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SF Roommate Referral Service

\$7 fee. List your vacancy free. Over 200 vacancies. 610-A Cole St. 626-0606

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San Francisco Roommates Bureau
SINCE 1967, SERVICING THE BAY AREA. FEE GUARANTEED. SINGLES, CO-ED, PARENTS, STRAIGHT AND GAY.

956-6499

RENTALS

Upper Market studio. \$120, quiet, yard, no pets. 626-2876

Large seven-room Victorian apartment, Haight-Ashbury. very large rooms, hardwood floors. \$550/month. Call OK. No fee, agent 824-8826

RENTALS TO SHARE

Male or female to share So. SF home. Neat, non-smoker. \$190. 873-0173 after 6:00 pm

Woman to share large, sunny, cozy Victorian flat on Nob Hill. Own bedroom, \$120 plus 1/2 utilities. Jim, 474-7055

2 bdrm. house on hill, view, sundeck. Artist seeks housemate, female preferred. \$200 mo., utilities included. 648-3805, J. Young

Richmond District

\$185 including utilities. Unfurnished bedroom in huge, classy flat with mother and 10 year old son. Must be very neat, non-smoking, quiet, professional type person. Available Dec. 731-8067. Keep trying.

House to Share

Good location. Working male, 36, has large attractive home in lovely convenient area. Two bedrooms available, for responsible employed male/female. \$150/month & security & references. Available now. 992-0297 eves/weekends

\$100. Presidio at Sutter. F/M to share with 2 straight men. View Room 11X12X11. 346-4846

Seek three M/F to share Poirero Hill house. Fire-place garden, view. \$180. 641-9405

Sunny room in Noe Hills dream house. Terraced gardens, fireplace, skylights, washer/dryer, lots of wood and plants. Women only, over 25, no pets, quiet, secluded and safe. \$225 rent. 648-8702

Room in lovely North Berkeley home with bay view. Private entrance. \$150/month. Evenings, Sandra. 236-2251

Stable, reliable male photographer, book producer. 35, seeks to share neat, attractive S.F. or Marin living space with woman/women. Need darkroom space. Veggie garden? Quiet, non-smoker. Bill. 863-3421 mornings/after 8 pm

Woman, 36, seeks M/F. 28+ to share spacious, 2 bedroom flat. Fireplace, deck, yard. Prefer vegetarian w/New Age interests. No pets. \$200/mo. 931-8494 evenings

Roommate(s) wanted for luxury home in San Mateo hills. Spectacular view, large backyard with gazebo. Living room, fireplace, family room, A.E.K. 2 car garage. Master bedroom, \$275. Other bedroom \$215. The ideal place for parties. Jim. work 877-0114, home 922-9289

I'm a non-smoking, social drinking male. Looking for a female to share a downtown flat. If you have a place or are ready to relocate, I will pay the whole rent. Box 225, 825 Post, 94109

Unfurnished room in large house with kitchen privileges—small yard, fireplace located in Excelsior district. \$150 per month. Prefer woman, non-smoker, no pets. Bob, 334-7035 bet. 7-8 am, after 9 pm

Beautifully Restored Victorian

Male/female to share Upper Market Victorian with aware professional female. Own bedroom, sitting room & bath. Panoramic city view, private garden. \$300/month. Non-smokers only. 621-3400

To share very nice Richmond dist. flat, high ceilings, fireplace, ornamental garden. I am 29, like quiet, neat environment, seek housemate interested in creative, simplistic life style for country-city living. \$162.50. Call Sue day, evenings 387-5279

Bring Your Own

furniture to live in a spacious 6-room flat. Inner Richmond (California & 4th Ave.), \$160/month. Looking for a clever, congenial, straight, over-25 working person or mature student. Most bad habits unimportant, but must be a cleaner and have a good sense of humor. 387-3555 after 6 pm. Woman preferred.

Berkeley Hills—room with bay view. Peaceful. Classical music. \$250. 548-6996

Man, 28+, share huge house, weekend dinners, with three women, two men, two children. Garden, hot tub. 665-6578

Male or female to share modern 3-bedroom view flat in Outer Noe Valley. \$175. Gabe. 626-5285, 285-0283

SPACE WANTED

Professional writer seeks sublet or housesit situation—pay to \$175. Larry, 752-5340

Female artist, teacher, wants large, wonderful, productive house to share. 863-3421

Young mother and infant seeking home with competent woman experienced in child care. Suitable financial arrangements. Start April. Guardian Box 13-10-B

Studio Space For E. Bay Artist

My studio space is being demolished by greedy developers. I have a complete etching studio looking for a place to happen. I need approx. 500 sq. ft. in Oakland, or other serious artists interested in joining together to find large warehouse space in Oakland area. Call Neal. 654-0483

Wedding Bells

Elegant affordable space sought by nice couple for wedding and/or reception for a Saturday afternoon in March. Approximately 150 persons. Call Julie. 929-1417, or Jeffrey (work) 434-0120, (home) 474-3354

LEARNING & GROWING

DANCE INSTRUCTION

Belly Dance

Professional instruction, vicinity Golden Gate Park, small classes or private. Zara. 665-8807

Present Earth Moves

Sheri Gaia, former soloist with the Netherlands Dans Theater, will offer classes in her own technique and style of dance, beginning at the Samuel L. Lewis Studios, 3316 24th Street (Cr. Mission) in San Francisco, 3:00 pm to 5:00 pm. \$5.75/single class, \$19.00/4 wks. Earthly Studios, home of The Earthly Co. of Sheri Gaia and Robert Amacker will open early in 1979

Disco, Flamenco,

Mexican, folk, tap, East Indian, belly dancing. Theatre Flamenco Ethnic Dance Center, 465 South Van Ness, 431-6521

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During November let an experienced body-builder build your body.

SAVE 50%

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For reservations, call 391-2820.

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with Yuletide dollars when you place an ad for your business in the Classified Christmas Directory. Call Adele at 824-2506

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Beginning class starts every month. Choice of times. am/pm/eve/Sat 1-2-4 times w/ky. Course fee \$110 (16 sessions).

Small serious groups—choice of fast or slow. Higher levels, private lessons also available.

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In North Indian classical music. Noted concert artist, disciple Ali Akbar Khan, Ravi Shankar, Nikhil Bannerjee. Former instr. Ali Akbar College, Sitar, sarod, guitar, vocal. Also other Eastern & Western instr. flute, horns, bow, etc. Call 453-1937, 453-2508

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Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? Ask for Tom, 626-8097, late afternoons

Flute Lessons

Silver and bamboo (North Indian Classical). B.A., Columbia U. Studied in New York with Harold Bennett and Thomas Nylander. Staff member Ali Akbar College of Music, teaching assistant of Sachdev. Jon Meyer, 488-4829

PERSONAL GROWTH

Phobia Recovery Center

announces the opening of its office in San Francisco. Christopher J. McCullough, M.A., L.M.F.C. #M11852, former administrator of TERRAP, SF, is director of the PRC Recovery Program. For information and free brochure, call 441-2583

Men, Sex and Power

Nov. 20, 7:30 pm, \$15. By Cynthia Lebo and Edward Jasram. Pre-enroll with Theta Seminars, 301 Lyon St., 929-1743

Hypnosis Can Change Your Life

From scarcity to abundance. Begin now to create what you want in your life. Call Anthony, 387-1626

Integrating Intuition & Power

A women's group forming Thursday, Nov. 9 at 7:30 pm at Seventh Ave. and Irving. Coled by licensed counselors. Call Vanita, 922-7246 or Joanna, 459-1499

THE

ALEXANDER TECHNIQUE

► Do you suffer from chronic tension in your neck and shoulders?

► Do you often feel uncoordinated?

► Or are you without problems, but would like to be able to move more easily and effectively, enjoying your body more fully?

These are just some of the questions the ALEXANDER TECHNIQUE deals with

Private lessons by appointment.

Group classes starting Nov. 15 & Nov. 20.

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584-5121 388-1088

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Emotional guidance and support for individuals experiencing divorce or separation. Call Psychotherapeutic Services for information. 441-2583

Drop-In Therapy Group

Personal sexual and emotional concerns. Gestalt awareness and counseling techniques. Thursdays, 7:30 pm. \$5. 3225 Gough St., SF. Robert W. Cromey, licensed therapist. 885-3053

Hypnosis

may be the answer! 15 years as regression specialist who cares. Soul-Search (415) 941-5910

Primal process—the Center Within, San Anselmo, and at The Berkeley Center, 2820 Adeline, Berkeley. CA 94703 (415) 548-3543

Counseling/Support Groups

If you are having relationship problems, difficulty deciding on a direction in life or are just feeling isolated, call Emily Morgan, licensed therapist. 957-1688, Mon-Fri 8:30 am-6:30 pm and Saturday 9 am-1 pm. Sliding fee scale

BODY-MIND

Weekend in the Country

November 17-19

Release your physical and emotional energy blocks. Enjoy a joyously satisfying sexuality. Awaken your psychic, mental and physical powers. Become more aware and alive through the harmony of guided imagery hypnosis, direct touch, bodily awareness and breathing techniques

For more information and to register, call Leonard Elkind, Ph.D. at 285-7310

Talk by Shambala Meditation director and senior student of Chogyam Trungpa Rinpoche. At Dharmadhatu Open House, Wednesday, Nov. 15, 440 Poirero. Meditation instruction at 7 pm. Free

Gay Couples Group

On-going support group for gay men. Facilitators are experienced counselors Tom or Mike. 564-3580

Star-of-Lite. Work on one's self. For those fed up with the usual hold-me, touch-me, kiss-me, feel-me bullshit. 548-7760

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► Work on personal issues

► Explore relationships

► Meet new people

We will do individual Gestalt work, supportive encounter, sharing of experiences and whatever else comes from our being together

No ongoing commitment—

Just come when you want!

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1077 Keith Ave., Berkeley

Information: Ernest Isaacs

524-1074

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The psychology of total change. Excellent background and results. \$15/hr. Chris Elms, M.A. 841-6500

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Divorce, separation, mid-life crisis, marriage. I am available to guide you through the difficult passages. 681-4055

Surrogate Sex Therapist

For men with premature ejaculation, erection dysfunction, little experience, and preorgasmic women. Literature available. Call 548-5477 or write Box 9404, Berkeley 94709



Learn TAI-CHI from LI-LI-TA.
New classes start Nov. 14, 9-10 am at St. John's Center, 2727 College, Berkeley and Nov. 15, 7-8:30 pm at Epic West, 2640 Col lege, Berkeley
Information: phone 841-2903.

Learn How To Relax

Biofeedback (EMG) training for muscle relaxation by registered Physical Therapist. Call Laura Shaeffer. 488-4038

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OF SAN FRANCISCO

Awareness Program

Every Monday 6-8 pm

Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups led by advanced trainees under the supervision of Institute members. Fee: \$5 per visit at the door

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564-6804

The Biofeedback Center
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Private sessions, seminars, weight, smoking, past lives. Jean Richards, nine years experience. Metaphysical Center, 420 Sutter St. 626-6649, 781-0732.

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Lesbian Sexuality Workshop
Retreat. Discuss political/personal aspects of our sexuality. Pajaro Dunes, Dec. 1-3, \$40-95. Child-care 968-1981/323-0745.

Body-Mind Integration
My emphasis is on release of fixed tissue and emotional patterns. Call for information, Laurelyn, 387-9526.

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Computerized biorhythmic curves promise good days and tend to predict bad ones. Personalized 90-day chart with explanation text just \$5.00 to Rountree & Associates, 5845 Chabot Ct., Oakland CA 94618.

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American History like you never learned in school. *The Free & The Unfree: A New History of the United States* (Penguin Books), by Peter Carroll and David Noble.

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Bed, new Simmons, full size, extra firm, \$150. Oak barrel w/spot-top table (finished) \$75. Call Debbie, days, 986-3280.

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Dining room set (table and 4 director's chairs). A Duncan Phyfe chair, a captain's chair. Tiered end table. Beveled-edge mirror, 3'x4'. Room heater 681-9578.

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NOTICES
AUTHORS/RESEARCHERS
Women, 18-80
Woman writer wants to interview women, 18-80, who are celibate. Voluntary decision is of particular interest. Strictly confidential. Alexandra, 453-4349 evenings, or Guardian Box 13-10-C.

Writers
This winter KALW (91.7 FM) will premiere Final Draft, a weekly radio show of new short fiction. Writers of short fiction, either published or unpublished, are encouraged to submit one or more pieces of their work (along with a SASE) to Final Draft, c/o KALW, 2905 21st St., SF, CA 94110. For additional information call Peter Levine at 648-1177.

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Looking for partner, potentially rewarding venture, if you have some capital and/or experience, call for details, 861-2457 (be patient with answering service), or write Box 1555, SF 94101.

MESSAGES
Happy Birthday Cwazy Wabbit!
May you never lay your head down without a hand to hold. Love, Redhead.

Laura-Whenever you're ready, send me your number. Please, John.

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Because of legal liabilities, the Guardian does not print last names, private addresses or telephone numbers in this classification. PERSONALS advertisers must use a Guardian box, PO Box or commercial mail service box. No exceptions. For Guardian Box information, see the Giant Grid Coupon in these pages.

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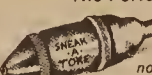
Moselle Gopherus Polyphemus?
Attractive, many-faceted, positive, egalitarian man, 29, seeks nonmercenary yet responsible, affectionate, natural woman to share explorations, message, develop intimacy. I am a furry, single, semivegetarian, highly educated humanist who admires the slender, intelligent artist. I enjoy music, reading, visual arts, children, forests, bicycling and yoga. Your security assured. Phone number sufficient, will answer all. Guardian Box 13-09-G.

Christmas Directory

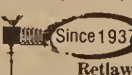
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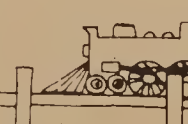


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Attractive slender couple, 27, interested in sensual experimentation with same Guardian Box 13-12-B

Attractive young man in 40s seeks caring-sharing relationship with another young man. Wide interests. Outdoors travel, food living Box 508 Mill Valley 94941

Svelte lass Berkeley social science professional, 30's, 5'4", 115 lbs. blue eyes, seeks very loving single Ph D/M D to tropic with Preter tall outgoing creative, amatory lad age unimportant Guardian Box 13-10-G

Writer, 38, W/F 5'10", 140 lbs. seeks W/M honest funny & creative Guardian Box 13-09-U

Mature Lady?

Good looking, educated, W/M 42, seeks interesting sensuous lady or couple 40 to sixty PO Box 2348, Stanford, CA 94305

Playgirl seeks Mr. Magnanimous Write Joy, Box 31332 San Fran, CA 94131, incl stamp

Vigorous, easygoing W/M, professional, 53, married, seeks woman wishing discreet exciting mutually satisfying affair. I like talking, laughing, exploring touching, caring PO Box 3382 Walnut Creek 94598

Asian man in 30's, San Fran or near-East Bay non-smoker, sought by W/F for early morning walks in Tea Garden and late night snags in Chinatown Guardian Box 13-09-O

Seeking fellow explorer Single W/M, 38, 6', 175# good looking, nice eyes, dark brown hair & beard. Bright, articulate, romantic. Sentimentalist ad nauseum, engineer, smoker, toker. Into style as opposed to fashion. Enjoy horses, mornings, beach, music, movies, cities, humor, adventure. Preferences—warm, bright female, self sufficient, quiet beauty, not overweight, probably 25-35 Guardian Box 13-09-R

Wanted—Chivalrous Liberated Man (Jewish preferred) with wry sense of humor, height, hair, maturity, money, a vasectomy and foot fetish—by active attractive, intelligent, tall, slim blonde woman who now knows what she wants Guardian Box 13-09-L

Bright, educated, handsome, self-employed man, 30, thoughtful, refined and multi-faceted, seeks to meet neat, active, and affectionate woman for friendship with independence and consideration Guardian Box 13-09-S

Bored ex-housewife, 35, entrepreneur, talented, chef, imaginative, cerebral, very attractive, affectionate disposition, robust appetites, needs element of excitement, adventure, stimulation, class, escapism for leisure time. Also interested in potential investors for food specialty venture, #557, 625 Post St., SF 94109

Prof W/M, 30, 6', 175, goodlooking, sincere, romantic, spontaneous with positive approach to life. For the last three years I have led a gay lifestyle and now want to experience straight as well as gay relationships that are caring, sharing, supportive, honest, and growth oriented. Tom, Guardian Box 13-10-F

Beautiful, Adult

W/F wants beautiful adult W/M. Are you the man—38-48, intelligent & caring, responsible & fun-loving—who can enhance my life? Write Isis Guardian Box 13-09-T

I Am A Scorpio

My instincts are spiritual and genital. I want to attract and find friends among women of a rare and hearty type: she who enjoys genital play who happily surrenders herself to good feelings and who speaks openly. I am an interesting person to know. 34 W/M with inclinations towards the pretty and the slender. Guardian Box 13-09-A

For a special person: Asian M, 26, 5'10", gentle, sensitive, kind, helpful, intelligent, good-looking, sense of integrity, new at relationships, seeks woman of similar qualities for friendship, companionship, and long-term relationship, for sharing, movies, horseback riding, drives, walks Guardian Box 13-11-A

Tall, thoughtful woman, 28, very adventuresome (Indonesia last year Africa next), attractive, athletic, sensual with recent braces on her teeth. Must I live the life of a nun? Guardian Box 13-09-F

Happy relaxed W/F, 26, 5'5", 115# very attractive, athletic, employed professional, who enjoys camping, skin and scuba diving, parachuting, skiing, sailing, movies, and always relaxed and happy people would like to meet W/M 28-38, with a zany sense of humor, who is intelligent, thoroughly knows himself, doesn't play games and is happy, unattached, healthy, attractive, athletic, professionally employed and who enjoys the above and related activities. If you think the above describes you and someone you may enjoy knowing, please send me a letter describing you, what you enjoy, and what you may desire in a female friend. Guardian Box 13-09-D

Attractive W/M, 41, seeks beautiful dominant woman for long-term relationship and to fulfill fantasies. Photo appreciated. Guardian Box 13-09-E

Low vision W/F, 29, tall, slim, attractive, sexy, sensitive, mystical, high energy, high consciousness, assertive, intelligent, multifaceted, romantic and feeling very honest, very affectionate, positive, nurturing, not afraid of intimacy, open to taking risks, looking for meaningful lasting relationship with male of similar feelings and character. Prefer Asian (for the sincere & serious minded only). Guardian Box 13-10-B

W/M, 47, loves music, arts, theater, outdoors, dancing, would like to hear from active, attractive lady, age to low 40s Box M62, 519 Castro, SF 94114

Handsome, classy & well-built young businessman would like to meet attractive lady for daytime liaison. I am single, but if you're not, I promise I will be very considerate & discreet. Your age not important. Sincere and affectionate only, please reply in strictest confidence. No pressure. No pros. P.O. Box 582, Daly City, CA 94017

Asian-American woman sought for strong relationship by Caucasian professional man who is tall, athletic, 34, good-looking, intellectual, enjoys country nights, city lights, dancing, movies, books, and just being close. Send photo (will return) & message. Guardian Box 13-09-B

W/F looking for disco dance partner. You must be 6ft or taller, with disco experience. I am 5'8", slender, attractive, photo appreciated. Reply Disco Partner PO Box 5293, Berkeley 94705

Wanted: gentle, perceptive, tall, handsome, unconventional man with a strong sense of the absurd, to sing, laugh, talk about everything, including *Bleek House* or *The Alexandria Quartet*, watch movies, experiment, walk in the country and maybe fall in love with intelligent, attractive woman, age 26. Send photo and phone number. Guardian Box 13-09-P

She is beautiful, intelligent, mid-thirties W/F, blonde, blue eyes. Very shy. A gentleman would be appreciated by her (preferably much older) someone who has compassion for all creatures, big and small. Please write her K.C., at PO Box 5565, Berkeley, CA 94705

I am 31, "change of life", finishing my master in psychology, learning about myself. I am sensuous, a fantasizer, formerly married. I would like to find a lasting relationship with a man who will allow space and closeness between us. Guardian Box 13-09-N

190 lb. Superb W/M, 30+, strong and caring, seeks woman open to lifetime of sharing, caring, family, fidelity. I offer someone strong and true the same. Tell me about you, and may I please have a photo? Guardian Box 13-09-O

Wanted: Attractive female partner for serious disco dancing. Guardian Box 13-12-A

2 attractive East Bay W/F, 31 and 28, seek adventure and good times, loving the outdoors, dining out, camping, skiing, etc., with 2 attractive, intelligent W/M. Are you and a friend of like mind? Contact us, Guardian Box 13-10-D. Sense of humor a must—not into kink!

Attr W/M in 40s, active in music, sex, backpacking, photography, dancing, swimming. Would like to meet active, non-traditional woman, preferably in East Bay area, with similar interests. Guardian Box 13-10-E

Working My Way Up

Sagittarian, W/M, 31, desires to kiss toes of Sagittarian female. Guardian Box 13-09-H

Woman Seeks Woman

For companionship, I'm intelligent, active, attractive. Enjoy outings, parties, dancing, and thoughtful times, too. Like to meet someone stable and discreet. No heavy drinking or drugs. Write Warmth Guardian Box 13-09-J

Intellectually-bent professional female, 31, with wide interests, wants to meet unattached male, 26-36, for intelligent conversation, friendship, warmth. Guardian Box 13-09-K

I would like to meet a compatible, fun-loving, presentable woman for an occasional afternoon and/or evening out. Love dining and different places. I am a professional man with many demands on my time, but still insist on having enough time to play. Am married and you may be. Prefer East Bay. I am 56, 5'11", W/M, 175 lbs., PO Box 5458, Walnut Creek, CA 94596

Attractive, married, white man, 41, seeks pretty, chubby, younger girlfriend, 625 Post, #265, SF 94102

Attractive, young, bi female wanted for intimate evenings of quiet conversation and gentle loving. Join a small secret group of beautiful people who love warmth of touch and enjoy fantasy without risk. Photo returned. Box T3146, Oakland, CA 94661

Mistress wanted by tall, handsome executive, 38, must be free days. Slender and discreet. Excellent support to right person. Box 290, 55 Sutter, San Francisco.

For Women Only

Lovely feminine gay woman, independent, 30, creative professional career, desires a lady of romantic tastes/intellectual pursuits for delightful indulgences in friendship and intimate sensual moments. Box 1136, 2000 Center Street, Berkeley, 94704

Tall, attractive male, 41, intelligent, warm, seeks female active in English riding, hunters, jumpers. PO Box 4811, Stanford, CA 94305

This ad is the result of a discussion I had with my friends, while having a polluck lunch on a hike at Point Reyes. Although they pointed out the scarcity of men in the Bay area who want a family, I feel I can help create the intimacy and emotional security needed for raising children, if he doesn't have any old-fashioned ideas about a woman's place. If you're as capable of giving love and respect as much as you want to receive the same, a warm, attractive, modern woman will respond when you write Guardian Box 13-09-M

Is there an attractive widow, an overworked career woman, or other discriminating, unattached woman who for whatever reasons of her own would like occasional liaison with sensitive, honest, considerate, highly-educated, gentlemanly, masculine, very handsome man, age 35. Am unattached, deeply involved in my career. Occupant, P.O. Box 9305, Berkeley 94709

Warm responsive woman, ready to reach and be reached, touch and be touched. I'm 5'7", slender, attractive, 46, brassy and zany. If you're a melo, authentic, intelligent, fun loving man, I'd like to hear from you. Box 6332, San Rafael, 94903.

Attractive, virile, white man, 40, seeks pleasant woman for occasional dates, friendship, other pleasures. 537 Jones, #101, SF 94102

SF media man, 55, trim, youthful, affectionate, seeks attractive, bright woman, emotionally and financially secure. Box 11773, San Francisco 94101

Hi! Tall, attractive W/M desires sensual woman for cuddly affair. Let's have fun. Total discretion, SF OK, will call immediately. Boxholder, Box 2071, San Leandro 94577.

SOCIAL

The Matchmaker

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For apartments and homes. Very particular and experienced person. Will have your home sparkling! Ref. avail. Call mornings or evenings. Ask for Chuck—885-2539

First rate housecleaning. Experienced, efficient, dependable, good references. Call Chris, 841-6500 ext. 474, East Bay only

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Gardening—fall cleanup, pruning, maintenance. Renovating and planting lawns and yards. Free estimate. David, 826-4311. Call evenings

Installing, maintenance, and fall clean-up. Hauling, pruning, planting, lawns. Expert. Reliable, reasonable. Free estimates. Call Durinda, 346-1530

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GUARDIAN CLASSIFIED 824-2506

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Carpentry, sheetrocking, wall work, interior painting, minor plumbing and electrical. References. Call Synergy Co-op. Free estimates. 648-3163

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4 Hands

Euphoria with dual bodywork team. Esalen and Shiatsu. Total body experience. Includes scalp, face and feet. Mitsu and Poy together. \$25/hr. 626-3131

A Unique Experience

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Steam sauna/hot bath and shampoo. Tues-Sat 12-8 pm. Pamela 641-1414

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The most satisfying massage in a relaxed setting. International, caring young men masseurs. Feeling Fine, 585 Eddy (at Larkin). 928-0966. 10 am-10 pm, daily. Outcalls on request

Relax

Bring your scattered pieces together again. Certified Richard, 548-0477

332-9432

Feel better and relax with Moett here from France to give you the caring massage you deserve. No Sundays

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Harmonizes, relaxes and balances body/mind/spirit by gentle finger pressure. Lael Keen, Mornings, 388-3757

Ellsa's Health Spa

Redwood sauna, dry or steam. Men/women, also non-sexual massage. Noe Valley 4026 1/2 24th St. 824-7773

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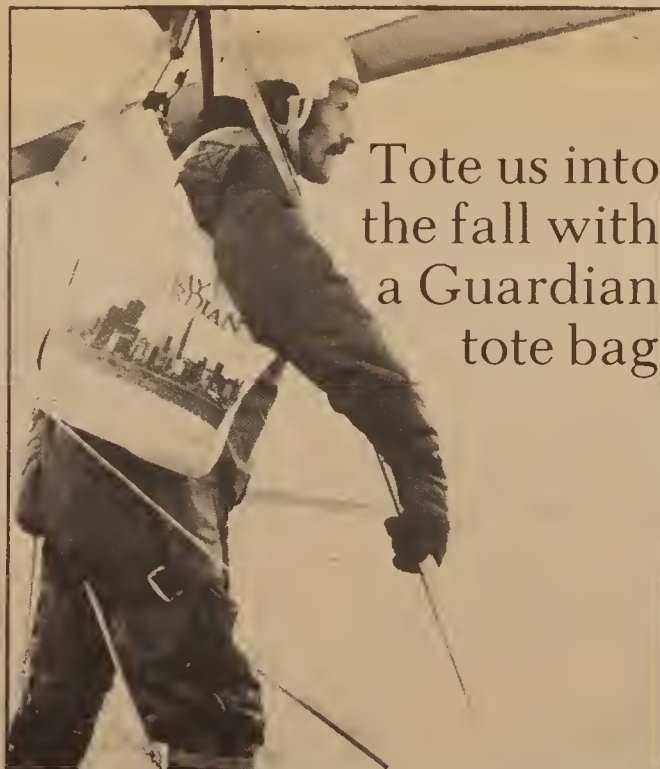
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Please send me _____ Guardian Tote Bags for the bargain price of only \$7.50 each. (We pay all tax, postage and handling charges.)

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THREE INSERTIONS

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Globe Sidercar for 12 BMWs & 3 tires \$1000 or best offer. Ernie, 398-9221, Mon-Fri

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County only. Please call 824-2506 for charter rates and information.

SORRY—FALSE ALARM!

It now appears that Guardian Classified will not, as previously stated in this space, be able to publish legal notices for Alameda County businesses and actions-at-law for the foreseeable future. We regret any inconvenience our previous announcement may have caused.

NOTICE!

The Bay Guardian will publish a special two-week double issue on December 27. Guardian Classified therefore regrets to announce that certain kinds of Legal Notices which require consecutive weekly publication cannot commence insertion after the week of December 6 (deadline: December 1). Regular weekly publication will resume with the issue of January 10 (deadline: January 5).

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34267

The following person is doing business as THE NORTH BEACH FLOOR COMPANY, 1126 Kearny Street, San Francisco, CA 94133. Brian Michael Halton, 1126 Kearny Street, San Francisco, CA 94133. This business is conducted by an individual. Signed Brian M. Halton.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 23, 1978.

Pub Dates November 1, 8, 15, 22, 1978
R-41605

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34099

The following persons are doing business as A MOVEABLE FEAST, 2001 Lyon, San Francisco, CA 94115: Judith Foster, 2925 Ashby Avenue, Berkeley, CA 94705; Ana Grizzard, 2001 Lyon St., San Francisco, CA 94115; Geri Filippello, 2001 Lyon Street, San Francisco, CA 94115. This business is conducted by a general partnership. Signed Geraldine Filippello, Judith Foster.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 13, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
BG-12524

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34097

The following persons are doing business as THE LUCKEY-ZAMORA PICTURE MOVING COMPANY, 66 Broadway, San Francisco, CA 94111. William E. Luckey, 1828-A Centro West, Tiburon, CA 94920. Rudy J. Zamora, 1132 Montgomery Street, San Francisco, CA 94133. This business is conducted by a general partnership. Signed Rudy J. Zamora.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 13, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
BG-12526

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34018

The following persons are doing business as TOBY'S, 1600 Folsom St., San Francisco, CA 94103. William J. Garrity, 475 El Centro Road, Hillsborough, CA 94010. R. Leslie Dugan, 175 Chestnut St., San Francisco, CA 94133. Roland A. Foisy, 175 Chestnut St., San Francisco, CA 94133. This business is conducted by a general partnership. Signed William J. Garrity.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 11, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
R-41480

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34311

The following person is doing business as THE TALANTON GROUP, 250 Masonic Avenue, San Francisco, CA 94101. Mr. H. Lee Burton, Managing Principal, 359 Half Moon Lane, Daly City, CA 94015. This business is conducted by an individual. Signed H. Lee Burton.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 25, 1978.

Pub Dates November 1, 8, 15, 22, 1978
BG-13021

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34128

The following person is doing business as MARINA CHIROPRACTIC OFFICES, 2295 Chestnut St. Suite 3, San Francisco, CA 94123. Matthew Frederic Rosenstein, D.C., 2295 Chestnut St. Apt. #2, San Francisco, CA 94123. This business is conducted by an individual. Signed Matthew F. Rosenstein, D.C.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on Oct. 16, 1978.

Pub Dates Oct. 25, Nov. 1, 8, 15, 1978
R-41543

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34241

The following person is doing business as SYN-ERGY SWITCHBOARD, 3621 26th Street, San Francisco, CA 94110. Arman Thomas Matthews, 966 Dolores, San Francisco, CA 94110. This business is conducted by an individual. Signed Arman T. Matthews.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on Oct. 20, 1978.

Pub Dates October 25, November 1, 8, 15, 1978
BG-13011

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34265

The following person is doing business as MASTER LEADS OF CALIFORNIA, 369 Turk Street, Box 29, San Francisco, CA 94102. Dean Aubrey Jones Jr., 35 Walter #2, San Francisco, CA 94114. This business is conducted by an individual. Signed Dean R. Jones.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 23, 1978.

Pub Dates November 1, 8, 15, 22, 1978.
R-41604

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34100

The following persons are doing business as BUENA VISTA MANAGEMENT COMPANY, 729 Oak Street, San Francisco, CA 94117. David Reed Zimpler, 729 Oak Street, San Francisco, CA 94117. Gloria Jane Van Der Heiden, 729 Oak Street, San Francisco, CA 94117. This business is conducted by a general partnership. Signed David Zimpler.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 13, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
BG-12523

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34054

The following person is doing business as ACCESS COMPUTER SERVICE, 1045 Sutter St., San Francisco, CA 94109. John Anton Jungherr, 361 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Signed J. A. Jungherr.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on Oct. 12, 1978.

Pub Dates Oct. 25, Nov. 1, 8, 15, 1978
R-41432

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34098

The following person is doing business as ENTER-PRISING WOMAN, 722 Broderick Street, San Francisco, CA 94117. Sandra Lee Techter, 722 Broderick Street, San Francisco, CA 94117. This business is conducted by an individual. Signed Sandra Techter.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 13, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
BG-12527

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34289

The following persons are doing business as VIDEORELEASING CONCEPTS, 681 Market Street, San Francisco, CA 94105. Allen White, 2613 California Street, San Francisco, CA 94105; Gary Merkle, 2275 Morello, Pleasant Hill, CA 94523; David Cooper, #2 Cottage Lane, San Carlos, CA 94070. This business is conducted by a general partnership. Signed Allen White.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 23, 1978.

Pub Dates November 1, 8, 15, 22, 1978
R-41608

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34308

The following person is doing business as UNDERGROUND MACHINE SHOP, 126 Riverfront Drive, San Francisco, CA 94132. Thomas Tabak, 126 Riverfront Drive, San Francisco, CA 94132. This business is conducted by an individual. Signed Thomas Tabak.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 25, 1978.

Pub Dates November 1, 8, 15, 22, 1978
R-41607

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34364

The following corporation is doing business as SCT/SYSTEMS COMMODITY TRADING, SAM/SYSTEM ADVISORS MARKETING (2 names), 1413 Kearny, San Francisco, CA 94133. Bassetti and Schandelmier, Incorporated, 1413 Kearny, San Francisco, CA 94133. This business is conducted by a corporation. Signed W. H. C. Bassetti.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 27, 1978.

Pub Dates November 1, 8, 15, 22, 1978
BG-13022

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34363

The following persons are doing business as ORIGINAL FACE VIDEO, 3580 21st Street, San Francisco, CA 94114. Joseph Tieger, 3580 21st Street, San Francisco, CA 94114. Joanna Luther, 45 Moncalm, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Joseph Tieger.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 27, 1978.

Pub Dates November 1, 8, 15, 22, 1978
BG-13023

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34036

The following person is doing business as WEST COAST NEWS SERVICE, 2011 California Street #203, San Francisco, CA 94109. Jonathan V. Tutts, 2011 California Street #203, San Francisco, CA 94109. This business is conducted by an individual. Signed Jonathan V. Tutts.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 11, 1978.

Pub Dates November 1, 8, 15, 22, 1978
BG-13025

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34126

The following persons are doing business as TEDDY'S ENTERPRISES, 2562 15th Ave., San Francisco, CA 94127. Chin-Wen Chen, 2562 15th Ave., San Francisco, CA 94127. Tsui-chi Chen, 2562 15th Ave., San Francisco, CA 94127. This business is conducted by individuals (Husband & wife). Signed Tsui-chi Chen.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on Oct. 16, 1978.

Pub Dates Oct. 25, Nov. 1, 8, 15, 1978
R-41542

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34102

The following person is doing business as THE CITY GARDENER, 1130 Guerrero #6, San Francisco, CA 94110. Stephen Christen Tollefson, 1130 Guerrero #6, San Francisco, CA 94110. This business is conducted by an individual. Signed Stephen C. Tollefson.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 13, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
BG-12528

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34101

The following person is doing business as CHIN HUA MUSIC, 2503 24th Street, San Francisco, CA 94110. David Simons, 2503 24th Street, San Francisco, CA 94110. This business is conducted by an individual. Signed David J. Simons.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 13, 1978.

Pub Dates October 18, 25, November 1, 8, 1978
BG-12522

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34028

The following person is doing business as TOM ASSOCIATES, 1131 Grant Avenue, San Francisco, CA 94133. Dean Woo, 1541 Taylor Street, San Francisco, CA 94133. This business is conducted by an individual. Signed Dean Woo.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 11, 1978.

Pub Dates November 1, 8, 15, 22, 1978
R-41675

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34356

The following persons are doing business as STANDRA ASSOCIATES, 120-A Linda, San Francisco, CA 94110. Stanley Kurz, 120-A Linda, San Francisco, CA 94110. Sandra Madden, 120-A Linda, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Stanley Kurz.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on Oct. 26, 1978.

Pub Dates November 8, 15, 22, 29, 1978.
R-41676

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34348

The following persons are doing business as THE KITCHEN DRAWER, 2501 Sacramento, San Francisco, CA 94115. Ann K. Weinstein, 19 Rosewood, San Francisco, CA 94127. Daniel D. Weinstein, 19 Rosewood, San Francisco, CA 94127. This business is conducted by individuals (husband & wife). Signed Daniel D. Weinstein, Ann K. Weinstein.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 26, 1978.

Pub Dates November 8, 15, 22, 29, 1978
R-41677

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34455

The following corporation is doing business as SPEEDY TOW SERVICE, 3420 18th St., San Francisco, CA 94110. Commercial Ventures, Inc. (California), 3420 18th St., San Francisco, CA 94110. This business is conducted by a corporation. Signed Orlando Aguilar, President, Commercial Ventures, Inc.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Nov. 1, 1978.

Pub Dates November 8, 15, 22, 29, 1978
R-41682

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34223

The following person is doing business as AARDVARK PRESS, A AARDVARK PRESS (2 names) 543 2nd Street, San Francisco, CA 94107. Brian Hager, 543 2nd Street, San Francisco, CA 94107. This business is conducted by an individual. Signed Brian Hager. The undersigned certifies that he is registered owner of the above trade styles and gives exclusive, revocable permission to use them according to the lease agreement dated October 3, 1978. Permission is valid as long as agreement is in effect. Signed Joseph Dabloski.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 20, 1978.

Pub Dates October 25, November 1, 8, 15, 1978
BG-13015

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 744964

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of JOHN PAUL MacKEWEN for change of name.

The application of JOHN PAUL MacKEWEN for change of name, having been filed in Court, and it appearing from said application that JOHN PAUL MacKEWEN has filed an application that his name be changed to JOHN STRIDER, now therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 30th day of November 1978, at 9 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated October 24, 1978 Francis W. Mayer, Judge of the Superior Court.

ARMANDO IBANEZ
681 Market Street Suite 875
San Francisco, CA 94105
(415) 546-0747
Attorney for Applicant

Pub Dates November 1, 8, 15, 22, 1978
R-41608

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34240

The following person is doing business as ANUBIS DOG & CAT GROOMING & KENNELS, ANUBIS KENNELS (2 names), 309 Judah Street, San Francisco, CA 94122. Robert Scarver, 309 Judah Street, San Francisco, CA 94122. This business is conducted by an individual. Signed Robert Scarver.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 20, 1978.

Pub Dates October 25, November 1, 8, 15, 1978
BG-13013

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34239

The following person is doing business as STAN L. FRIEDMAN, 674 Greenwich Street, San Francisco, CA 94133. Stan L. Friedman, 674 Greenwich Street, San Francisco, CA 94133. This business is conducted by an individual. Signed Stan L. Friedman.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by Remedios de Luna on October 20, 1978.

Pub Dates October 25, November 1, 8, 15, 1978.
BG-13016

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34346

The following persons are doing business as LAISON CO., 1515 Taylor, San Francisco, CA 94133. Darryl C. K. Leung, 1515 Taylor, San Francisco, CA 94133. Brien C. K. Leung, 1515 Taylor, San Francisco, CA 94133. Alex K. C. Wong, 1604 Powell, San Francisco, CA. This business is conducted by a general partnership. Signed Darryl C. K. Leung.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 26, 1978.

Pub Dates November 8, 15, 22, 29, 1978.
R-41675

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34356

The following persons are doing business as STANDRA ASSOCIATES, 120-A Linda, San Francisco, CA 94110. Stanley Kurz, 120-A Linda, San Francisco, CA 94110. Sandra Madden, 120-A Linda, San Francisco, CA 94110. This business is conducted by a general partnership. Signed Stanley Kurz.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on Oct. 26, 1978.

Pub Dates November 8, 15, 22, 29, 1978.
R-41676

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 34348

The following persons are doing business

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO 744-566

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of PEARL WONG for change of name.

The application of PEARL WONG for change of name, having been filed in Court, and it appearing from said application that PEARL WONG has filed an application that her name be changed to PEARL MYATT, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 30th day of November 1978, at 9 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated October 13, 1978 Francis W. Mayer, Judge of the Superior Court.

STUART E. PATT
100 Van Ness Ave., 19th Floor
San Francisco, CA 94102
Attorney for Applicant

Pub. Dates: Oct. 25, Nov. 1, 8, 15, 1978.
R-41541

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34456

The following person is doing business as PATRICK & PATRICK, 1224 45th Ave., San Francisco, CA 94122. Patrick P. McKenna, 1224 45th Ave., San Francisco, CA 94122. This business is conducted by an individual. Signed Patrick P. McKenna.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Nov. 1, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41883

SUMMONS

CASE NO. 64042

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE COUNTY OF HUMBOLDT. In re the marriage of the Petitioner: FAYE LORAIN FLENNIKEN, and the Respondent: EDDY SURYA SUMANTRI. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. To the Respondent
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated June 20, 1978. Donald R. Michael, Clerk By Margaret Wisner, Deputy.

Pub. Dates: Oct. 25, Nov. 1, 8, 15, 1978.
BG-13014

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34371

The following persons are doing business as EICKLE'S BAKERY, 240 Skyline Plaza, Daly City, CA 94015; Norberto T. Ignacio, 228 Alta Loma Dr., South San Francisco, CA 94080; Anita P. Ignacio, 228 Alta Loma Dr., South San Francisco, CA 94080; Polly T. Ignacio, 530 Grove, San Francisco, CA 94110; Manuel Mesina/Charity Mesina, 228 Alta Loma Dr., South San Francisco, CA 94080. This business is conducted by a general partnership. Signed Anita P. Ignacio.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on October 27, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41845

SUMMONS

CASE NO. 759257

MUNICIPAL COURT OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re ARTHUR R. BELL, Plaintiff, vs. JUANITA DARCY MOORE and DOES THROUGH X. Defendants.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue.

1. TO THE DEFENDANT: A civil complaint has been filed against you.
a. If you wish to defend this lawsuit, you must, within 30 days after this summons is served on you, file with this court a written pleading in response to the complaint. (If a Justice Court, you must file with the court a written pleading or cause an oral pleading to be entered in the docket.) Unless you do so, your default will be entered upon application of the plaintiff, and this court may enter a judgment against you for the relief demanded in the complaint, which could result in garnishment of wages, taking of money or property or other relief requested in the complaint.

b. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated February 22, 1978. Daniel F. Donohue, Clerk By M. Benjamin, Deputy.

ROBERT M. DITTES
683 Sneath Lane #121
San Bruno, CA 94066
415/873-0950
Attorney for Plaintiff

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41681

NOTICE OF DISSOLUTION OF PARTNERSHIP AND CONTINUANCE OF BUSINESS

Notice is given pursuant to Section 15035.5 of the Corporations Code that the Partnership composed of WILLIAM J. GARRITY, R. LESLIE DUGAN and ROLAND A. FOISY, heretofore doing business under the firm name of TOBY'S at 1600 Folsom Street, San Francisco, California, is dissolved as of October 13th, 1978, by mutual consent. WILLIAM J. GARRITY, residing at 475 El Centro Road, Hillsborough, California, has withdrawn from and has ceased to be associated in the carrying on of this business. R. LESLIE DUGAN and ROLAND A. FOISY residing at 175 Chestnut Street, San Francisco, California, will hereafter carry on the business, are entitled to all of the assets of the business, and have assumed and will pay all outstanding liabilities of the business heretofore and hereafter incurred.

Dated 13th Oct., 1978. Signed William J. Garrity, R. Leslie Dugan, Roland A. Folsy.

Pub. Date: November 8, 1978.
BG-13033

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 10273

The following person has abandoned the use of the fictitious business name GOLDEN STATE HOTEL PARKING, at 80 Ellis St., San Francisco, CA 94102; Collins C. King, 405 2nd Avenue, #3, San Francisco, CA 94118. Said fictitious business name was filed in San Francisco County on November 12, 1973. This business was conducted by an individual. Signed Collins C. King.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 10, 1978.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41461

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO. 744234

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of MARILYN LOUISE BAILES, MARYLYN ELIZABETH BAILES, DAVID ALFRED MICHAEL BAILES for change of name.

The application of MARILYN LOUISE BAILES, MARYLYN ELIZABETH BAILES, DAVID ALFRED MICHAEL BAILES for change of name, having been filed in Court, and it appearing from said application that MARILYN LOUISE BAILES, MARYLYN ELIZABETH BAILES, DAVID ALFRED MICHAEL BAILES have filed an application that their names be changed to MARILYN LOUISE MCLEAN, ELIZABETH MARYLYN MCLEAN, DAVID ALFRED MICHAEL MCLEAN, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 17th day of November 1978, at 9 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated October 6, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41455

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 24631

The following person has abandoned the use of the fictitious business name POLK STREET JEWELRY, at 1143 Polk St., San Francisco, CA. Steve Medoff, 2340 Van Ness, San Francisco, CA. Said fictitious business name was filed in San Francisco County on March 7, 1977. This business was conducted by an individual. Signed S. Medoff.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on October 10, 1978.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41459

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 33938

The following persons are doing business as SILVER LININGS DEVELOPMENT CO., No. 1 Columbia Square, San Francisco, CA 94103; Alan Klonsky, 4018 19th Street, San Francisco, CA 94114; Robert Swanson, 461 Douglass Street, San Francisco, CA 94114; William Pallengill, 441 Douglass Street, San Francisco, CA 94114. This business is conducted by a general partnership signed Robert Swanson.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 6, 1978.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41452

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 33923

The following persons are doing business as HILLVISTA INVESTORS, 55 Sutter, Suite 54, San Francisco, CA 94104; Joel J. DeYoung, 2131 Lyon Street, San Francisco, CA 94115; Richard C. Shorkey, 2654 Union Street, San Francisco, CA 94123. This business is conducted by a limited partnership signed Joel J. DeYoung.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 5, 1978.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41454

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34026

The following persons are doing business as COUNSELING ASSOCIATES, 871 Rhode Island Street, San Francisco, CA 94107; Paul C. Diebels, 871 Rhode Island Street, San Francisco, CA 94107; Melodee Willis Singer, 30 Wexsex Drive, San Carlos, CA 94070. This business is conducted by a general partnership signed P.C. Diebels.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 11, 1978.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41456

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34393

The following person is doing business as FINANCIAL PERSONNEL SERVICES AGENCY, 300 Montgomery #640, San Francisco, CA 94104; Robert Levine Cox, 1856 Las Gallinas, San Rafael, CA 94903. This business is conducted by an individual. Signed R. L. Cox.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 30, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41878

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34394

The following persons are doing business as SABAZIUS IMPORTERS, 288 30th St., San Francisco, CA 94114; James Lawrence Ceiruti, 288 30th St., San Francisco, CA 94114; John Branran Wooster, 719 19th Ave., San Francisco, CA 94121. This business is conducted by a limited partnership. Signed James L. Ceiruti.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on Oct. 30, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41879

Tip The Scales In Your Favor

Guardian Classified publishes Legal Notices for SF businesses or actions-at-law at the lowest rates in town 824-2506

NOTICE OF RETROACTIVE GENERAL ASSISTANCE BENEFITS

You or someone you know may be eligible for back payments from San Francisco's WELFARE DEPARTMENT. As a result of the court decision in METCALF VS. SANSFIELD, you are entitled to a back payment if you applied for General Assistance between February 15, 1973 and January 7, 1975, and were denied because a relative offered to provide you with a home outside of San Francisco. For more information visit the San Francisco Department of Social Services at 1360 Mission Street, 150 Otis Street, 1680 Mission Street or call 558-5711.

Pub. Dates: November 1, 8, 15, 22, 1978.
BG-13024

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34434

The following person is doing business as FAIRMONT HOTEL PHARMACY, 801 Powell, San Francisco, CA 94108 (Mrs.) JoAnn Mack, 1390 Taylor #26, San Francisco, CA 94108. This business is conducted by an individual. Signed (Mrs.) JoAnn Mack.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on Oct. 31, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41880

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34224

The following persons are doing business as E-QUALITY IN HOUSING, 1254 La Playa, SF, CA. Michelle M. Bowers, 1254 La Playa, #2, SF, CA. Corbett H. Bowers, 1254 La Playa, #2, SF, CA. This business is conducted by co-partners. Signed Michelle M. Bowers, Corbett H. Bowers.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 20, 1978.

Pub. Dates: November 1, 8, 15, 22, 1978.
R-41534

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO 744203

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of PAUL THOMAS HUBLER, a minor, by WILDA LAURIE BURNS for change of name.

The application of PAUL THOMAS HUBLER, a minor, by WILDA LAURIE BURNS for change of name, having been filed in Court, and it appearing from said application that WILDA LAURIE BURNS as parent of applicant PAUL THOMAS HUBLER has filed an application that his name be changed to PAUL THOMAS NANNY, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 13th day of November 1978, at 9 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated October 4, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41453

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34501

The following persons are doing business as NEEDHAM/MOSHER PRODUCTIONS, 915 Howard, San Francisco, CA 94103; Mark Andrew Needham, 147-A Park, San Francisco, CA; Christopher Michael Mosher, 351 Torino, San Carlos, CA 94070. This business is conducted by a general partnership. Signed Mark Needham.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on November 3, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
BG-13032

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 400 Bay Street, San Francisco. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE GENERAL, BONA-FIDE PUBLIC EATING PLACE. Signed Leonard B. Ittla, Victor A. Roth.

Pub. Date: November 8, 1978.
BG-13034

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34211

The following person is doing business as COAST EQUITIES, 2272 McKinnon Street, SF, CA 94124; Kenneth Lavern Johnson, 570 Lommel Road, Calistoga, CA 94515. This business is conducted by an individual. Signed Ken Johnson.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on October 19, 1978.

Pub. Dates: November 1, 8, 15, 22, 1978.
R-41536

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34392

The following person is doing business as DON MIGUEL, 157 New Montgomery, San Francisco, CA 94105; Michael D. Chavez, 207 Oakridge Dr., Daly City, CA 94014. This business is conducted by an individual. Signed Michael D. Chavez.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on October 30, 1978.

Pub. Dates: November 8, 15, 22, 29, 1978.
R-41643

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO 745191

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of GAIL MONICA DUBIN for change of name.

The application of GAIL MONICA DUBIN for change of name, having been filed in Court, and it appearing from said application that GAIL MONICA DUBIN has filed an application that her name be changed to GAIL MONICA DUBINSKY, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 1st day of December 1978, to show cause why the application for change of name should not be granted.

Dated October 27, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: November 1, 8, 15, 22, 1978.
BG-13026

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 34027

The following person is doing business as WIZARDWORKS, care of The Criswell Division, 660 Sacramento Street, San Francisco, CA 94111; Binne Perper, 15 Olive Avenue, Larkspur, CA 94939. This business is conducted by an individual. Signed Binne Perper.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on October 11, 1978.

Pub. Dates: October 18, 25, November 1, 8, 1978.
R-41457

STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO. 33651

The following persons have withdrawn as general partners from the partnership operating under the fictitious business name of CIRCLE FILMS at 431 Bryant, San Francisco, CA 94107; Tom Trombley, 431 Bryant, San Francisco, CA 94107; James Brian Ari, 431 Bryant, San Francisco, CA 94107; Ron Blair, 431 Bryant, San Francisco, CA 94107. The fictitious business name statement for the partnership was filed on Sept. 21, 1978, in the County of San Francisco. Signed Karen L. Czujko.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California, on Nov. 3, 1978 by clerk P. W. Murphy.

Pub. Dates: November 8, 15, 22, 29, 1978.
BG-13031

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO 744006

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of MARILYN CORNELL, AKA MARILYN ROSE CORNELL, AKA MARILYN-BROWN CORNELL for change of name.

The application of MARILYN CORNELL for change of name, having been filed in Court, and it appearing from said application that MARILYN CORNELL has filed an application that her name be changed to MARILYN ROSE BROWN, now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 24th day of November 1978, at 9 o'clock am of said day to show cause why the application for change of name should not be granted.

Dated October 2, 1978. Francis W. Mayer, Judge of the Superior Court.

Pub. Dates: November 1, 8, 15, 22, 1978.
R-41603

Have you been in business for 5 years?

Guardian Classified congratulates you on your success
and asks you to note the following.

San Francisco businesses which filed their Fictitious Name Statements in 1973 are required by state law to re-file with the County Clerk before December 31, 1978, in order to prevent expiration of the Statement. And if there have been *any* changes in the information contained in the original statement, it must also be re-published in a Newspaper of General Circulation.

Of all the newspapers so designated, the Bay Guardian's rate for FNS publication is *the lowest*. And you need not even leave your office to arrange for filing and publication. Call us at 824-2506 today, and find out how easy and inexpensive it is to continue the legal protection of your SF business name.

GUARDIAN CLASSIFIED
Where It Happens Every Week.

ERROL FLYNN: A NEW LOOK AT THE SEX-OBSESSED SWASHBUCKLER

How did a puff-eyed rummy become an object of adoration for thousands of American women?

BY BURTON H. WOLFE

ERROL FLYNN: A MEMOIR.

By Earl Conrad (Dodd Mead, \$8.95). Illustrated with previously unpublished photos of Flynn.

In these days of sexually explicit, violence-oriented books that exploit every former taboo society has invented, authors are hard put to shock their readers with anything new or startling. As one who has heard every foul word in the English language and explored every corner of human bestiality, I certainly consider myself shock-proof. Yet I was shocked early in the reading of Earl Conrad's memoir by Errol Flynn's appellation for his mother.

Like Conrad, I had heard a man call a woman by the name, but never in reference to his mother. Conrad had been offered the job of writing Flynn's autobiography, *My Wicked, Wicked Ways*, and had barely begun work when Flynn came out with it. Momentarily dumbfounded, Conrad recovered to join his subject in use of the terminology, thus won his favor and set the mood for the unraveling of one of the raciest Hollywood celebrity stories ever to appear in a book.

Conrad's memoir is racier yet. If it sells widely, which I doubt, a new generation, just becoming familiar with Flynn's work as they view reruns of *Robin Hood* and *Captain Blood*, will have to undergo still more shattering of illusions. The swashbuckling champion of the poor and the defender of England's honor, as he appears on screen, is recast in Conrad's book as a sex-obsessed sot and a Don Juan who would just as soon buy women as conquer them.

Conrad takes us on a cork-popping trip to Jamaica, where he ate, slept, worked, swam, boated, toured and pranked with Flynn for several months in 1957 as *Wicked Ways* was put together. We rediscover Flynn, not an Irishman but a Tasmanian (though Flynn was his true name), as a frustrated writer and scientist dissipating his considerable intellect in whiskey, morphine, death-defying adventures and women "on the assembly-line basis," Flynn's own description of his sex life. He is an

alcoholic and drug addict who almost always manages to appear sober. He is a flabby, puff-eyed rummy who appears handsome and glamorous to women through his screen image and his degenerating remnant of good looks.

Perhaps that much might be anticipated by anyone familiar with the phrase "in like Flynn," which became one of the most popular slogans in the English language for success not only at sex but also work or any other activity. It is surprising, though, to learn of Flynn's using a pimp to line up peasant Jamaican women on the street below his hotel window and, after a casual surveillance, buying one for a five- or ten-minute performance at lunchtime. It is even more surprising to discover that Flynn often preferred such dalliances to bouts with beautiful, wealthy women who offered themselves free, without even a request for dinner first. It might help to know this was a man who said he explored a whorehouse in the same spirit as he did the British Museum and the Metropolitan.

Flynn's daily samplings of new female flesh went on during his widely publicized affair with a 15-year-old girl, barely out of puberty and almost breastless. Conrad explains her as part of Flynn's reaction to his court trial in 1943 on charges of statutory rape for alleged affairs with teenagers. Conrad is convinced the charges were bogus. Though Flynn was acquitted, most people believed he was guilty, and "in like Flynn" became a national joke. Flynn's first reaction was to contemplate suicide. Instead, he embarked on a game of tag with Death, imbibing booze and injecting drugs in quantities that would stun or kill most men, defying venereal disease in the raunchiest of whorehouses, stealing women from their husbands in full view of the cuckolded, diving to great underwater depths without breathing equipment, pouring vast amounts of money into risky business ventures and long shots at the horse races. Finally, after attempting in vain to enlist in the Armed Forces during World War II to regain an off-screen, real-life hero status—he was designated 4-F because of recurrent malaria and tuberculosis—Flynn decided to confirm the

child sex rumors. He made a teenager his mistress.

As Conrad rolls out this tale to its dismal end, there is an undercurrent story of equal fascination: that of Errol and Earl. Except for a shared interest in literature and philosophy, subject and biographer were of utterly incompatible styles and personalities that kept them wondering at how the other managed to live at all. Conrad, a lifelong crusader for causes such as civil rights and abolition of capital punishment, was frustrated in his efforts to learn why and how Flynn adopted the philosophy that it is stupid to earn an honest day's wage and be loyal and true, a joy to be dishonest and get rich that way while sampling pleasures of the flesh as one selects sweets from a candy box.

"Errol," Conrad asked Flynn, "when you have a female around, don't you require some personality, some mentality in the creature, something to talk about, something in common, ideas, an intellectual accord? You get what I mean? You know you're quite a mental fellow."

"I missed the mental stimulation when I was younger," Flynn replied. "But from the time I began to have women, shall we say, on the assembly-line basis, I discovered that the only thing you need, want or should have is the absolutely physical. Simply the physical. No mind at all. A woman's mind will get in the way."

Conrad failed in his effort to reach the psychological bottom of what created such a hedonist who seemed to defy God and society with fear of no one and nothing except castration. There are some clues in the story that the psychology stems from Flynn's appraisal of his mother as a castrating shrew, but the analysis is not conclusive, and Flynn remains as enigmatic as the square-shaped question mark sewn on the handkerchief pocket of his suitcoat.

Since Conrad is a writer, not a psychiatrist, the best we can expect of him is an accurate picture of a celebrated hedonist's life with enough detail to judge for ourselves where this kind of life leads. This we get in sufficient abundance to answer questions such as: If it's so good to kiss, suck and merge with so many



Flynn in "The Sea Hawk": The marvel is that he always managed to appear sober.

varieties of flesh, why does the allegedly fortunate man remain so unsatisfied that he has to keep going on to more and more satisfaction, from sex to alcohol to marijuana to morphine, until he reaches a state of paranoia wherein he believes Conrad and others are out to poison him? If it's all so satisfying, why does the hedonist look upon his opposite with envy, as letters from friends follow Conrad from New York to Jamaica, while Flynn gets none and seems to have no friends, only vassals and objects of satiety?

There are works of fiction and philosophy that provide more profound studies of hedonism and the Don Juan personality, but I doubt that any piece of non-fiction surpasses Conrad's memoir of Flynn for comprehension of either. For those who grew up admiring and being moved by Flynn's *Robin Hood* and *Captain Blood*, or for those now reveling in the reruns of these joyfully escapist films, Conrad provides the concomitant satisfaction of knowing almost all there is to know about the classic Hollywood swashbuckler's off-screen existence, including the size of his penis (another surprise).

All this unfolds as Conrad lives with Flynn in Jamaica. For background, the flashback technique is used. Many's the book or film that has foundered on that

technique, particularly when the writer has used it dozens of times within one work, as Conrad has. But Conrad is a master craftsman. He wrote 16 books before he ever sold one, and this memoir is his 23rd in print.

Other Conrad books have been widely reviewed, read, studied, used as reference works: *America*, *Scottsboro Boy*, *The Invention of the Negro*, *Billy Rose: Manhattan Primitive*, *Everything and Nothing: The Dorothy Dandridge Tragedy*, and *My Wicked, Wicked Ways* (really Conrad's book, not Flynn's). This one will be largely ignored, I'm afraid, on the grounds that Flynn has been dead nearly 20 years and is of no lasting importance to American thought and civilization. That's wrong. Millions of people have been influenced by themes in *Robin Hood* on justice, distribution of wealth and the honor of fighting for a cause.

Besides, Conrad's memoir is a unique study of how a writer or ghostwriter puts together a biography or autobiography of a celebrity.

So the book deserves attention, and I hope I'm wrong in my prediction, and many people will read and enjoy it as much as I have.

One way to push that hope along is by deliberately failing to tell you the word Flynn used as the name for his mother. ■